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ABSTRACT

These curriculum guides are designed to introduce drama to students at the third and fourth grade level. The teacher's guide for each of the two grade levels presents 40 lessons. Each lesson includes a description of objectives and various exercises, including movement warm-ups, movement exercises, imagination exercises, composition assignments, and other kinds of activities designed to meet the objectives. Some of the lessons require various physical objects and other materials, such as a tape recorder. Suggested plays for class discussion and dramatization included with the teacher's guides are: "The Hammer of Thor," "The Squire's Bride," "The Indian Cinderella," "Rumplestiltskin," "The Fool of the World and the Flying Ship." "Two Neighbors," "The Magic Drum," "Deucalion and the Flood," and "The Contest." Demonstration tapes to accompany two of the lessons for grade three and two of the lessons for grade four are included. (See related document CS 200 510.) (DI)

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Drama Curriculum

DRAMA C

Developed under contract with the
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by

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CS 200509

Drama C

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General note for Drama C:

Occasionally the lessons suggest that the children get into groups of four. If they have difficulty concentrating in a group situation of that size, feel free to adapt the lesson to groups of two or three.

INTRODUCTION TO DRAMA

OBJECTIVES:

1. To introduce the subject of drama, primarily through action.

2. To participate in exercises centering around movement and imagination.

INTRODUCTORY EXERCISE:

(The children are seated at their desks. You begin playing with an imaginary ball--throwing it up, bouncing it, etc. Continue playing and keeping your eyes on the ball while you talk.)

1. Who knows what I am doing? What kind of a ball do I have? Is it large or small? How do you know? Stand up beside your desks. (Continue using the ball.) I am going to throw this ball to one of the boys, and another ball to one of the girls. When they catch the balls they will call out somebody else's name and throw it. Keep the ball going until everyone has caught and thrown the ball.

(You can throw out more balls so that they will have more chances to play. After they have thrown the balls for a little while, sidecoach the following, getting their attention each time with a beat on the drum, cymbal, or tamborine.)

2. The ball has suddenly become very hot. Get rid of it fast. (Allow time for a few children to react to each of the suggestions.)

3. Now the ball is so heavy you can hardly throw it.

4. Now it is a huge beach ball. It is very light but the largest ball you have ever seen.

5. Suddenly the beach ball escapes and moves all by itself up higher and higher. Reach for it. Everyone stretch to get it. While you stretch up, you notice that you are filling with air. You are becoming the beach ball floating and bobbing in the sky. Even your toes are filled with air. Now there is a tiny pinpoint hole in you. Very slowly the air escapes until at last there is nothing left but a wilted collapsed beach ball. (Let them relax for a minute in this position.)

While we are relaxing let's talk a bit. So far in school you have all learned some things about music and you have learned some things about art--painting, coloring, and so on. This year we are going to be learning something that may be new to many of you. It has to do with what we were just doing now. Does anyone have any ideas? (Acknowledge all answers positively.) We are going to learn about drama. What is drama? (Again, accept all answers. The answer to reinforce is that drama is acting out something. We act out stories that we make up ourselves.)

MOVEMENT AND IMAGINATION EXERCISE:

Concepts: Imagination stimulates movement.

Movements are made with different kinds of effort determined by weight, time, and space.

Procedure:

1. How many of you have ever seen anyone build a house or another building? What kind of tools and materials are used? (wood, nails, saws, cement, wheelbarrows, etc.) Think of the kinds of things that the carpenters and bricklayers and other workers need to do with the tools and materials. Use the space you have around you and decide what kind of a construction worker you are and what you will do to help build the house. I will give you a signal to begin. (Sidecoach during their play.) Really feel the tools in your hands. How heavy are they? What shape are they? (Stop the children after a brief time. Comment on what you saw them doing.)

2. This time find a partner and decide which part of the house you are going to work on. Decide how you are going to bring in your equipment, which tools you will need. (Allow them a few seconds to decide what they will do.) Now, there is one thing I didn't tell you. You are very special people and you can only work in slow motion. Do you know what slow motion is? (Briefly describe.) I will give you the signal to begin. (After a few moments of play, sidecoach the following.) You suddenly find that you can work a little faster, faster. . . faster. . . very fast, until (bang on drum) you realize the job is finished and you slowly sit down to rest, admiring your good work.

ORIENTATION

OBJECTIVES:

1. To work within spatial boundaries.
2. To let movement stimulate the imagination.
3. To share an idea with someone else.

MOVEMENT EXERCISE:

Concepts: Movement occurs in space.

Movements are made with different kinds of effort determined by use of weight, time, and space.

Movement can stimulate the imagination.

Procedure:

1. Stand up. We are all using a certain amount of space as we stand here. Each of us can use more space than this. How? (By moving, or positioning the body so it takes up more space.) The important thing is that we do not run into someone else's space. Each person has his own space to work in. Ordinarily we test our space by extending our arms to the sides, to the front and back. If we don't touch someone else, we have enough space. Try that now.

2. Where do you think the center of your body is? (waist and stomach area) Let's see how we can move away from and in toward that center. Make your space large by stretching out with your arms and legs as far as possible. Now make your space small by bending in and curling up as tightly as you can.

   Do the same thing again--make your space very large and then very small, but do it quickly.

   Now move slowly--out and in.

   Can you move <u>out</u> fast and <u>in</u> slow?

   Can you move out <u>slow</u> and in <u>fast</u>?

3. As you try to move out this time, you suddenly find strong, hard walls all around you and you must push very hard to make your space large.

Now you try to curl in towards your body center, but something seems to be holding you out and you find it almost impossible to pull in. Keep going--don't give up. It's difficult but keep curling in.

Everything changes and you feel yourself so light that you seem to float out and gently curl in with no effort at all.

4. This time, try to get a picture in your mind of an animal or creature that might move in this way. You can move out and in either quickly or slowly. Try it.

   Now move forward the way that creature or animal would move, being careful not to bump anyone else.

   Your creature seems to be searching for something. I wonder what you are looking for. I wonder what you will do when you find it!

   Now find a place for your creature to lie down and relax.

   (Discuss what kind of characters they were and what they searched for.)

IMAGINATION AND CONCENTRATION:

Concept: The concentration of attention should be focused on a specific object.

Procedure: (Pretend that you have something to show them that is in your pocket or purse. Take out an imaginary flea and hold it in your hand. Say nothing to the class, but watch the flea's movements and tricks with your eyes and talk to the flea.)

How do you like the tricks my pet flea did? He is really very good. How about your flea? Can he do tricks too? (If someone says he doesn't have one, tell him you put one in his desk and the flea is just waiting to show him some tricks.) You and your flea work on his tricks for a couple of minutes. Be sure you talk to him while he is working. He needs lots of encouragement. (Allow time for them to play.)

Now find a partner and show him what your flea can do.

Oh, oh. What happened to him? He got away! Quickly, try to find him. When you find him, put him back in his box where he'll be safe.

ORIENTATION

OBJECTIVES:

1. To use various levels of space.
2. To become aware of the different textures and contours of the face by touching it.
3. To interpret a toy through movement.

MOVEMENT WARM-UP:

Concept: Movement occurs in space.

Procedure: Imagine you are helping your mother wash all of the dirty fingerprints off the walls. It's a big job, so get your pail and sponge and let's get started.

Now keep washing but do it very slowly. Freeze. Notice where you are in space. When I say begin, wash the walls as fast as you can. Freeze.

This time move at your own speed, but wash a much bigger area. Stretch way out and go way down to the floor.

Gradually wash slower and slower until you hear my signal and then work very fast. Use both hands if you want to. Gradually slow down again. Slower, slower--finally stop.

SENSE AWARENESS AND CONCENTRATION:

Concept: Sense perception is heightened by conscious focus on each of the senses.

Procedure: If a blind person wants to know what a person's face is like, what does he do? (He feels it with his fingers.) Close your eyes. Gently feel your own face. Feel every part of it. Can you feel hard places and soft places? Do your eyelashes feel the same as your eyebrows? How does your mouth feel different from your cheek? Feel the outside of your ears. Notice all the different curves.

CONCENTRATION:

Concept: Concentration of attention should be focused on a specific goal, in this case movement.

Procedure: When you go shopping with your mother, which store or department do you like to visit most? (Toy department.) What toy do you like best in a toy store?

Think of a favorite toy of yours that can move in some way--it could be a string puppet or a walking doll, or a wind-up animal or jack-in-the-box, or whatever you like. Imagine that you are that toy. Our room is a toy shop and each of you is for sale. At my signal become your toy and move to show what you can do. Get ready. Begin.

(After they have all tried out their toys simultaneously, ask each row to show their toys to the rest of the class. The audience will try to determine what each toy is by the movements and sounds it makes. If you find a lot of repetition, suggest that each one try to show his toy in his own way. However, don't make a big point of the copying. When they feel more secure, the copying will diminish.)

SUGGESTED COMPOSITION ACTIVITY:

Suppose that you had a toy or doll that came alive. What would it say or do? What things could you do together? Write a story about it.

ORIENTATION (tape)

OBJECTIVES:

1. To use different kinds of movements, according to the circumstances.

2. To notice differences in shape and texture and temperature.

This lesson is centered largely on movement and sense awareness. There are four exercises. One is on various ways of walking. Two are on tactile awareness--first actual and then imaginary. The last exercise describes an imaginary situation of being captured by a giant.

ORIENTATION

(This lesson is especially designed to use when the class is moving to a larger room for drama--the gymnasium, multipurpose room, etc. However, the lesson can be used in the regular classroom, if space permits.)

OBJECTIVES:

1. To become familiar with the larger space of a different room.

2. To define imaginary boundaries within a larger space.

CONCENTRATION AND SENSE AWARENESS WARM-UP:

Concept: The concentration of attention should be focused on sight.

Procedure: Look around the room. How many different shapes can you see on the walls and the furniture? (These questions are not to be answered out loud; they are intended to help focus the students' attention.) Are all the round shapes the same color? What colors are they? The squares? The rectangles? The triangles? (Refocus the questions according to what is in the particular room you are using.)

Talk with a neighbor about the shapes and colors you saw. Maybe you can help each other to see more.

CONCENTRATION AND SENSE AWARENESS:

Concept: (Same as above.)

Procedure: (Divide the class into four teams. Each team forms a line in the center of the room. You describe something in the room, such as "a large black rectangle." The first person in each line must determine what you described and run over to it as quickly as he can. His teammates can help him if they want to. The first person to arrive at the place described, gets a point for his team. If there are two "large black rectangles," the first person to reach one of them gets the point. The items described can increase in need for discrimination--that is, can require more careful and detailed description in order to be identified--as the year progresses.)

IMAGINATION AND CONCENTRATION:

Concepts: The concentration of attention should be focused on a specific circumstance.

The word "if" stimulates the imagination.

Procedure: Sit down. If you could have your own secret spot to play in or paint in or do just whatever you wanted to, what would that secret place look like? (If a few want to respond verbally, they can. However, limit the discussion and ask them to imagine their own secret spots in their minds. Questions such as the following might stimulate their thinking: Is your secret place outside or inside? Are there places to put the things you like best? What do you have in your secret spot? How do you get there? What do you like to do most of all in your secret spot?)

Let's see if you can each create your own secret spot in this room. Find a space for yourself right now, and when you are in a space that you think is the right size, sit in it and listen. (When they are seated, continue. You can decide if you want to allow them to use available furniture or not. Generally, they will want to crawl under it to make it seem enclosed. This does inhibit movement, however.)

Move around in your secret spot so that you know just exactly how big it is. Look at the things you have there and pick some of them up. While you look, discover something you didn't know was there before. When you are quite sure you have a clear picture of your spot in your mind, begin to play in your secret spot, doing exactly what you like best to do. (Allow time for play.)

If you would like to show your secret spot to one other person, you may do that now. Tell your friend about it while you show him around. If you want to keep it a secret from everyone, just continue to play by yourself.

(Afterward you might lead a brief discussion about what they saw in their secret spots that made it so real to them.)

CHARACTER AND MOVEMENT

OBJECTIVE:

To distinguish between small and large movements.

MOVEMENT WARM-UP:

Concepts: Awareness of the body facilitates movement.

Movement takes place in space.

Procedure:

1. Move your hands as little as possible, but move them continuously. Now move your hands as much as possible, so the movements take up a lot of space.

2. (Use the same procedure with arms, head, a leg, then the whole body.)

CHARACTER AND MOVEMENT:

Concept: The physical appearance of a character affects the way he moves.

Procedure:

1. Take a spoonful of soup the way an elf would do it.

   Now do it like a giant would.

2. Walk around the room like a tiny elf.

   Now walk like a great, huge giant.

3. Can you laugh like an elf? Like a giant?

4. Who can think of another action you do each day? (Use their ideas and do each like an elf, then like a giant.)

5. Try to think of something an elf could do because he is so small, but a giant couldn't. (You can have the whole class act out each activity, or ask each one to think of an idea and try his own idea out. Examples: use a leaf for a boat, drink from an acorn, make a house from twigs, swing on a vine, hide in a flower, etc.)

6. Now try to think of something a giant could do because he is so large, but an elf couldn't. (Same procedure as above. Examples: pull trees up by the roots, drink up a river, hold back a flood, shake the earth by stamping a foot, etc.)

7. Can you think of a reason an elf and a giant might be friends? Is there any way an elf might help a giant? Is there any way a giant might help an elf?

Find a partner. One of you be the elf, one be the giant. See if you can think of some trouble the giant might be in and the elf helps him, or some trouble the elf might be in and the giant helps. (They can play their ideas simultaneously. Afterward, ask if any pair would like to show their idea to the rest of the class. Before they begin, ask the class to see if they can tell who is the elf and who is the giant, and which one is in trouble. They can use dialogue or not, as they choose.)

CHARACTER

OBJECTIVES:

1. To create the illusion of weightlessness.

2. To play out the objective of a character.

MOVEMENT WARM-UP:

Concept: Movements are made with different kinds of effort, determined by use of weight, time, and space.

Procedure:

1. Imagine you are jogging around the playground, only do it in place. Show how you use your arms as you jog. (A rhythm instrument, such as a drum or tamborine would be helpful in this exercise.)

2. Continue jogging, but imagine you have lead weights on your feet and legs. It is very difficult to move. Now you have weights on your arms, as well. Now there is one around your waist. Feel the weight. Now your head is weighted down as well as the rest of your body.

3. Continue jogging, but suddenly the weight on your head is removed. Now the one around your waist is removed. Next the weights on your arms are gone. Then the weights on your legs and feet are gone. Make it seem as if not only the weights have been removed, but somehow you are now only a fraction of your normal weight. You are almost feather light. You almost bound in the air, you are so light.

CHARACTER EXERCISE:

Concepts: The physical appearance of a character affects the way he moves.

A character always has a reason for what he does.

Procedure:

1. Introduce: What people were you reminded of when you were moving as if you were lighter than air? (Discuss how movement on the moon is different from movement on earth, what happened when one of the astronauts hit a golf ball, etc.)

2. Plan: Let's imagine we are astronauts now. Get into your space suits. Perhaps you can help a partner put on his space helmet. Let's say that the planet earth has heard some strange bleeps coming from the moon and you are to try to discover what the bleeps are and what they mean.

You had better work in two's in case either one of you needs help for some reason. When you think you have discovered what the bleeps are, tell your astronaut partner about it and decide what you will do.

When I give the signal, you can begin. Remember you are on the moon and your body is much lighter than on earth. You walk quite slowly.

3. Act: (Give the starting signal. Let them play freely until most seem to be nearly finished. They can end the scene by getting into their space ships and heading for earth. You can play the role of "mission control" to give any instructions you may want to during the playing.)

4. Evaluate: Did you accomplish what you set out to do--did you discover what the bleeps were?

   Did you run into any problems on the moon? (Chances are that some of the children imagined quite an involved conflict. They can share their ideas and you can discuss other problems that might come up. Then, if you have time, replay the scene. This time each pair will encounter a serious problem of some sort and try to figure out what to do. Each pair can decide what problem they will encounter. Or, you can sidecoach a problem after they have begun playing and they can react accordingly. A sample problem might be that whirling objects, much like plates, appear in the distance and are headed straight for the astonauts. What will they do? Again, "mission control" can keep in contact with them and elicit conversation during the playing.)

SUGGESTED COMPOSITION ACTIVITIES:

1. Write about what you saw on the moon. What caused the bleeps? What did you do when you found out? What problems did you run into and how did you solve them?

2. Pretend you live on the moon and tell about your life there. Write about games you play, the school you attend, and the foods you eat.

3. Pretend you are a moon dweller. What would you do if a space ship from earth landed in your backyard?

IMAGINATION AND PLOT

OBJECTIVE:

To allow sound to stimulate the imagination enough to develop a play.

SENSORY AWARENESS WARM-UP:

Concept: Sense perception is heightened through practice.

Procedure: *(1. When the class is quiet and waiting for the next activity you seemingly ignore them and make a series of three distinct sounds. For example, tap a pencil on the desk, pull a shade down, cough. Then ask them what sounds they just heard. Ask them to recall the sequence of the sounds.

2. Ask them to think of three sounds they could make in the classroom. Then ask one to make his sounds while the others close their eyes to listen. They will try to tell what the sounds are and remember the order in which they occurred. You may repeat this if the interest of the class is maintained. Or, repeat the exercise on other days.)

IMAGINATION AND PLOT EXERCISE:

Concepts: The senses stimulate the imagination.

A story has a beginning, a middle, and an end.

Procedure: *1. Introduce: Sometimes sounds remind us of something. Close your eyes and listen. This time do not identify the sound, but see if it causes a picture to come to your mind. (Make a light tapping with your fingers on the desk or the floor. It might sound like rain to some, but it could be anything they suggest. After the class has offered ideas, make another sound. For example, walk with heavy, slow steps across the floor.)

What might the noise be? Who or what might walk like that? Where is he going? Why?

We have the beginning of a story here.

(Link the two sounds according to what the children have said and trying to choose easily adaptable ideas. For example, it is a very rainy night. Just the sort of night great monsters enjoy coming out in. Down the street a terrible monster trudges. He is heading for a mudhole so he can bathe himself in mud.)

2. Plan: Who has a clear picture of what the monster looks like? (Choose two to four children who volunteer. Or, before choosing have the entire class imagine they are bathing in mud as the monster would.) Let's try acting out this beginning of a story. Where is the mudhole? Where do the monsters come from? What is it they want to do? (Adapt questions to the particular ideas from your class.)

   Let's see if the rest of us can make the sound of the rain.

3. Act: (Let them act it out once or twice.)

4. Evaluate: At what point did the monster do something that convinced you he was a monster? In what way could we be even more convincing?

5. Plan and Act: We have a good beginning of a play. Now we need a middle and an end. What shall the middle be? (Or, what happens next? Listen to ideas, choose one that is not too complicated, and play it from the beginning, using different children from the first playing. Then ask what would be a good ending. Recast and play out the story. If other sound effects would be suitable, perhaps those not playing, the audience, could make the sounds.)

ADDITIONAL ACTIVITIES:

1. Listening exercises. What did you hear on the way to school? Tomorrow listen and try to hear one happy sound on your way to school. The next day, one unhappy sound. Next, one sound that makes you wonder. Etc.

2. Let a child make two or three sounds and divide the class into groups to use the sounds to come up with an idea for playing. Each group could play their idea, or a group could tell the class about their idea and the whole class could play it.

3. Let the children think of a pleasant situation and a sound that would change the entire mood.

*These exercises were developed from ideas found in Brian Way's Development through Drama.

COMPOSITION ASSIGNMENTS:

1. (Make three different sounds such as the beating of a drum, slapping a ruler on the desk, rustling paper. Have the children use these three sounds in a story to tell. This may be done individually or in groups.)

2. Close your eyes. Listen to all the sounds you can hear for a minute or two. Then list the sounds you have heard on the board. Using the words you have written on the board, make up a poem or a story about the feelings you have as you hear these sounds.

MOVEMENT AND IMAGINATION

OBJECTIVES:

1. To use movement to stimulate the imagination.

2. To solve a given problem.

MOVEMENT WARM-UP:

Concept: Awareness of the body facilitates movement.

Procedure: What does your body do when you are very, very cold? (Shivers and shakes.)

That is what we're going to do today--shake. Let's begin with our hands. Shake both hands. How many different places can you shake them? (In front, behind, overhead, one high, one low, etc.)

Add another part of your body. Add more parts until you are really shaking all over. Shake as fast as you can. Think about something you have seen that shakes. (Cement drill, clothes dryer, cold dog, etc.) Become the shaking thing you have seen.

Now shake slowly. Are you still the same thing?

Lie down on the floor, flat on your back. Shake your hands again. Now gradually add other parts of your body until you are shaking all over. Stop and relax.

(The class might want to mention the "shaking" things they know of.)

IMAGINATION EXERCISE:

Concept: Imagination can be stimulated by the need to solve a problem.

Procedure: Have you ever had a day when everything seems to go wrong? Get into groups of three and find your own place on the floor, close enough so you can hear me easily. Imagine that one of you is an older brother or sister, one of you is a much younger brother or sister--about two or three years old--and the third person in your group is the mother. The mother is planning a big party and she finds she needs something from the store. She tells the older one of you to watch the younger one, who always gets into everything. Your mother has her house all cleaned, the table all set nicely for dinner, and she wouldn't have time to clean again before her guests arrive.

You, who are playing the older brother or sister, love to read and as soon as your mother leaves, you tell your little sister or brother to be good and then you start reading. You become so absorbed in your book that you don't see what a mess he is making. When you finally realize what the younger one is doing, you are horrified! How are you going to clean up before your mother gets home? What will you do?

You and your partners talk now with one another about how you will play the scene. Decide how much space you will use, where the table is, what room is messed up, and so on. Each group should have its own space it will use to play in. (Allow a minute or two for discussion.)

When I give the signal, begin your play.

(Afterward, discuss their solutions.)

SUGGESTED COMPOSITION ACTIVITY:

Write about a time when you made a mess or did something you didn't want your parents to find out about. What did you do about it? What happened later?

HALLOWEEN I

OBJECTIVES:

1. To use the hands to express feeling and character.

2. To explore the movements of various Halloween creatures.

MOVEMENT WARM-UP:

Concept: Awareness of the body facilitates movement.

Procedure: Which part of your body can be used in more ways than any other? (Accept all answers, but the one you are looking for is the hands.) They move different ways for different purposes. In Hawaii people even use hands instead of their mouths to tell stories.

Look at your hands. Stretch the fingers out as far as possible. Open and close them. Open and close them. Notice the many ways your fingers can move. (Allow time for exploration.)

Imagine that you are very, very angry. Someone has just said something to make you furious. Use your hands to show me how you feel. (There are a lot of ways to express anger. One way is by the clenched fist.)

Now you are very tired. You can't even lift your arms you are so weary. Show me how your hands feel now. (After they have done this, proceed directly to the next exercise without a break.)

CHARACTER EXERCISE:

Concept: The physical appearance of a character affects the way he moves.

Procedure:

1. While you look at one of your hands, you find that it is hypnotizing you. You can't take your eyes off it. It moves like a snake and you must follow. It leads you to stand up and moves all around you. Follow it with your eyes as it winds around and up and down. At last it tires, and leads you slowly to the ground.

2. Suddenly a spell is cast over you and your hands become the hands of a hideous witch. Look at them! They're like claws! Move them the way a witch would. Pick up something you need as a witch for your witch's brew. How does it feel in your hands? You are so happy you clap your hands very hard <u>but</u> without touching them together. When you

clap them you discover that your whole body has become that of a witch, not just your hands. Let's see all you witches circling our big pot of witch's brew. Let's see witchy backs, witchy legs, witchy faces. Let's hear witchy sounds. (After a moment or two, use a signal such as turning the lights off, or a loud bang on the cymbal or something else.) Ah, the magic witch spell is broken. You slowly sink down to the floor.

3. Now look at your hands, they are beginning to move like a different Halloween creature. What is it? (It could be a ghost, vampire, skeleton, black cat, etc. Use whatever idea they come up with. All the children can explore the same character, as they have done thus far in the lesson. An example follows of one way to use the idea of ghosts. After they play that briefly, go on to another character, adapting comments to fit the movements of the character.)

   A ghost--let's see how your hands become the hands of a ghost. Your hands are so ghostly now that they make your whole body seem ghostly. Rise up, ghosts--your body is so light it hardly touches the ground. You have no bones--you just seem to float and ooze around. Circle the room, haunting it in your own ghostly way. (Again use the signal for the magic to stop and suggest that they slowly sink down to the floor. Continue with one or two other characters.)

4. Now let's see how you can make the magic work to change you quickly from one character to another. When you hear the signal, start off being the witches making their brew. When you hear the signal again, I will name one of the other Halloween characters. See how quickly and thoroughly you can change. (You may go through the changes as many times as you wish. At the end, in order to help them calm down and relax, announce that they have become jack-o-lanterns sitting on someone's porch. They are very still and quiet, watching all the wonders of Halloween. Finish by saying, "Someone blows out your candle and you go to sleep." Allow a minute or two for quiet relaxation.)

<u>SUGGESTED COMPOSITION ACTIVITY</u>:

Pretend that on Halloween you can take the shape of a ghost or witch or black cat or anything else you choose. Write about the way you look, the places you go, and the people you scare. What do you do to frighten them? Describe how they act and what they look like when they see you. What do you do then?

HALLOWEEN II--Lights and Sound Effects 1

OBJECTIVE:

To create an eerie scene using simple lighting and sound effects.

THEATRE FORM AND IMAGINATION:

Concepts: The idea of the unknown stimulates the imagination.

Sound effects can add to the meaning of the play.

Lighting can help create the atmosphere of a play.

Procedure: 1. Introduce: It is close to Halloween and that is a time strange things sometimes happen. I've heard that some people--even grown ups--are afraid to go into the woods near Halloween. Why do you suppose they are afraid? (The forest is dark and eerie. Shapes and shadows remind one of monsters. Noises are strange and startling.)

Why do even the trees seem scary? (They are twisted; branches look like arms; they seem to move, etc.) Stand up and see if you can make yourself into a gnarled, twisted tree that would be scary to look at. (After they have changed shape, continue.) See what happens when the wind blows gently. The wind is getting stronger. Stronger still. Now it begins to die down. The trees are very still. (A tamborine or cymbal can be used to help the wind sound.)

2. Plan: Let's see what we can do to make this room seem like a spooky forest. What else could we have beside trees? (Owls, bats, possibly a witch of the forest and other Halloween characters.)

What kind of noises might be heard? (Owls, bats' wings whirring, wind, twigs snapping, etc. At this point you might appoint three or four volunteers to experiment with making sounds for the forest. They can use their voices and whatever else they can think of that is available in the room.)

The forest will seem even more scary if we have someone walking through it and seeing and hearing all these strange things. What might they do when something scares them?

(Continue to plan, deciding exactly who will play what roles, what parts of the room should be used and how the lights could be used. Perhaps a child can try out different ways to use the overhead lights.

When everything is set, you might ask them to try it out to see if they feel it is spooky enough before the person or persons walk through.

You might want to reinforce the idea that although the branches of the trees move, they do have roots and cannot move to different parts of the forest. Also, there should be no touching the people walking through the forest.)

3. Act: (The children will probably want to play the scene more than once. The first time through is likely to be rushed and over with too quickly. They will probably recognize the problem and will figure out ways to spread the action out to build the mood.)

4. Evaluation: (Some comment should be made about how the lights and sound effects contributed to the idea, pointing out that that is just exactly what the people who put on plays and television shows try to do with their lights and sound effects.)

(In other lessons, when individual group scenes are being shared with the class, the children may want someone to work the lights to signal the beginning and end of the scene.)

SUGGESTED COMPOSITION ACTIVITY:

Describe a spooky forest scene.

What colors do you see?
What shapes are the trees and bushes?
Are there any sounds?

Try to describe the forest so well that everyone else will be able to see it. in their imagination. You might like to write a poem about the things you see and hear.

GIVE-AND-TAKE I

OBJECTIVE:

To participate in activities requiring partners to work together in a give-and-take situation.

MOVEMENT AND CONCENTRATION WARM-UP:

Concepts: The concentration of attention should be focused on a specific circumstance.

Awareness of the body facilitates movement.

Procedure:

1. When you find your own space, you will become marionettes. What are marionettes?

   I am the puppet master and will guide you in your movements. To begin with, you are in a heap on the floor. Slowly the puppet master pulls you to a standing position. Now I am pulling your waist string forward--go with it. Now you are standing straight again.

   Now the neck string is being pulled sideways, backward, downward.

   The knee string pulls up--first one knee and then the other. Now you are marching. Your arms are moving while you march too.

   Now your knee is pulled to the side. Then to the other side.

   The strings are pulled that make you sit down. Can you sit like a puppet might?

2. Find a partner. One of you is the puppet and the other is the puppet master. Puppets, you will need to watch and listen very closely to make sure you do just what the puppet master directs you to do. Puppet masters, work your strings slowly while you tell your puppet what you want him to do. He is in your control. (After a minute or two, ask them to reverse the roles. You might suggest that this time the puppet is a clown, so the puppet master will guide him to do clown-like movements.)

CONCENTRATION AND SENSE AWARENESS:

Concepts: (same as above)

Sense perception is heightened by conscious focus on each of the senses.

Procedure: There are many different games to play with a ball. What are some you can think of?

Let's try using an imaginary tennis ball right now. Bounce it. Keep your eye on the ball. Notice what size it is.

Now use a basketball.

Now throw a big beach ball up in the air.

Find a partner. Play catch with your partner. (Side coach as necessary to help focus their concentration on size, weight, energy use, etc.)

Now we are going to play a game. You each have a partner. One of you is to start playing with a ball--any kind of ball you want. The second person is to join in and play the same game along with the first person, using the same kind of ball. When you hear the cymbal (or whatever device you want to use) the second person will start playing a different game, maybe using a different kind of ball, and the first person joins him. When you hear the cymbal again, the first person changes the game. Keep switching games each time you hear the cymbal. Be sure to watch your partner.

MOVEMENT EXERCISE:

Concept: After vigorous activity, the body and mind need to relax.

Procedure: You are an old tired scarecrow, propped up by some rickety sticks. Your arms are dangling loosely and your knees are wobbly too.

Suddenly one of the supporting sticks breaks and one shoulder sags down as it becomes free. The weight of your body breaks the supporting stick and you slowly slide down to the ground and lie there in a heap.

AIR AND WIND
(tape--optional)

This lesson can be used any time after the class has had some exposure to drama and understands basic procedure.

OBJECTIVES:

1. To become aware of the space around oneself.

2. To use different kinds of effort as necessary for the problems set forth.

3. To work with a partner to create a scene on a stormy sea.

4. To use sensory recall to recreate the feeling of the warmth of the sun and the taste of a refreshing drink.

5. To use given stimuli to imagine and portray varying aspects of underwater life.

SENSE AWARENESS

OBJECTIVE:

To observe, touch, and recall details.

SENSE AWARENESS WARM-UP:

Concept: Sense perception is heightened by conscious focus on sight.

Procedure: You have been coming to this room and spending time here for quite a while now. I'm sure you think you know everything that is in it. But have you really looked around?

Close your eyes. What different colors can you recall in the room, not counting clothing? (Allow a moment.) Now open your eyes and look for some colors you didn't remember seeing here.

(Proceed with questions such as the following, adapting them to fit your particular room.)

How many objects need to use electricity to work?

How many extra tables and chairs are there? Are the chairs all alike? Are the tables the same height and color?

How many square things are there? Where are they?

Choose one object in the room that interests you. Think about it--its color, shape, what it is made of, anything else you can find out about it.

Find someone nearby and without telling him what the object is, describe it as well as you can so that your partner will know what it is.

SENSE AWARENESS EXERCISE:

Concept: Sense perception is heightened by conscious focus on touch.

Procedure: Find a partner. I have gathered together a lot of objects. (In a box or on a table. Objects can be anything rather small--spoon, balloon, whistle, shell, tissue, rock, dry cereal, grapes, etc.) One person from each pair is to select an object. The other person is to close his eyes, put his hands behind him and handle the object. While he is touching it he tells his partner what it feels like--not just what it is, but whether it is hard or soft, smooth or rough, round or square, cool or warm,

etc.) When he has said as much as he can about the object, he puts it back and selects a different object, so his partner can have a turn to tell about it.

SENSORY RECALL:

Concept: (same as above)

Procedure: We have really been touching and looking today. Now let's see if you can touch and see something that you have touched before but that isn't really here.

You are outside and there is mud all around you. Reach down with your hands and muck around in that mud. Feel it on your palms, in between your fingers. Is it warm or cool, smooth or grainy? Can you make something with the mud or do something with it? (Allow a moment or two for play.)

Now dip your hands into a nice cool stream to get the mud off. Splash some of the water on your face. Lift your face to the sun and feel it drying your face. Feel the sun warming your arms, your legs, your entire body.

GIVE-AND-TAKE II

OBJECTIVE:

To participate in activities requiring partners to work together in a give-and-take situation.

CONCENTRATION WARM-UP:

Concept: The concentration of attention should be focused on a specific object.

Procedure: Find a partner. Have you ever seen two dogs who have hold of the same bone? What do they do?

One of you is named Spot and one is named Curly. Decide now which you are.

You both have hold of a bone and are trying to get it away from each other. Decide how big the bone is. How will you have to move so that the bone stays the same size? This is very difficult. You will really have to watch what your partner does. You will both be struggling over the bone until I say one of your names--either Spot or Curly. The dog whose name I call is the one who is to get the bone away. That means the other dog will have to let him get it, doesn't it? (Play it out. Then have them both fight over the bone again and call the other dog's name. You can play this several times if you wish. After a couple of times, instead of calling out a name give them a signal for one of them to win but don't say which one. See if they can conclude it. It is difficult for children to give in and let the other person win, even when it is part of a story. However, it is a necessary concept in drama, else a conflict can never be resolved. When they begin to see that one person is not always the loser or not always the winner, they will feel more secure.)

MOVEMENT EXERCISE:

Concept: Good movement comes from relaxation.

Procedure: You are a big, round, bouncy beach ball. You are being bounced back and forth by some children. You sail through the air and bounce gently when you land. (Side coach while they play.) Back and forth and back and forth. Suddenly you realize that you are losing air. Gradually you slow down until finally you can't bounce any more and you become flatter and flatter and flatter until all of your air is gone. Just relax.

SPEECH EXERCISE:

Concept: Natural flow of speech stems from involvement in the situation.

Procedure: Find a partner. There is one television set in your home and you both want to watch different programs. Each of you try to convince the other person to watch your program. Keep talking until you finally solve the problem. (If they seem to come to a stalemate, direct them to solve the situation in thirty seconds or neither one will be able to watch. Sometimes the pressure of time will lead them to a solution. Afterward they might be interested in a brief discussion of what give-and-take means in life.)

MOVEMENT

OBJECTIVES:

1. To move to a rhythmic beat.

2. To turn and spin and allow the movement to suggest an image.

SENSE AWARENESS WARM-UP:

Concept: Sense perception is heightened by conscious focus on the senses.

Procedure: Each of us has his very own rhythm. What do you think controls your rhythm or your "beat"? (The heart)

Close your eyes. Can you concentrate on hearing your heart beat? Listen to it and feel the rhythm of your own breathing. Don't change your breathing, just become aware of it the way it is.

Open your eyes and stand up. Jump up and down ten times in place.

Now sit down. Is your heart beat any different now?

Listen quietly to your heart beat until you can tell it is back to normal again.

MOVEMENT AND CONCENTRATION EXERCISE:

Concept: The concentration of attention should be focused on a specific goal, in this case, moving to a rhythmic beat.

Procedure: We are going to play a game today called Follow the Beat. Listen while I beat a rhythm on the tamborine (or drum). (Beat a simple moderate speed.) Can you clap this rhythm?

Stand up. Transfer the rhythm to one of your feet.

Now we are going to move just our hands and arms to this beat. I will move first and you follow my movements. (Ask one of the children to keep the beat on the drum while you lead the movement.)

Now let's move our legs and feet. You do what I do.

Now let's move our whole bodies. Follow the rhythm and me.

Everyone find a partner and take turns being leaders and followers. I'll give you the beat and tell you when to begin. Decide who will be the leader first and get ready to start. Use any part of your body but be sure you are hearing the beat, too.

Ready, begin. (After a suitable length of time, the leaders become the followers, the followers the leaders.)

As the beat grows fainter, slowly and quietly move to sit down.

MOVEMENT AND IMAGINATION EXERCISE:

Concepts: The body can move in diverse ways.

Movement stimulates the imagination.

Procedure: (Show the class a pine cone, a thistle, a top or something else that is round and suggests movement.)

How does this move? Can you make your body turn while you are sitting down? (Use signals to start and stop each time.)

Stand up. Can you make parts of your body go around without turning your whole self around? (Arms can make circles, the body can sway and rotate in a circle, etc.) Now see if you can turn around or spin--very slowly. Now faster and faster. Now begin to slow down--slower, slower, and stop.

While you were spinning did you get a picture in your mind of anything that spins? (Chances are they will have some ideas. If not, ask them to spin again and try to get a picture in their minds while they move. Possibilities include a whirlpool, tornado, balloon, bubbles, wheel, top, ball, fan, washing machine, etc. Use one idea for the whole class to explore. For example, a tornado--it doesn't just spin, it grows and spreads and travels and lifts up and touches down. A cymbal or tamborine can be played to give the idea of building to a big crescendo. After everyone tries one idea, ask them to think of another idea of their own and become the spinning, turning thing they have thought of. At the end ask them to lie down with their eyes closed. Do they still have the feeling of spinning? They can lie there relaxing, watching the spinning until it stops completely. They will probably be eager to share some of their ideas afterward.)

MOVEMENT

OBJECTIVE:

To contrast light, buoyant movement with heavy, pushing movement.

SENSE AWARENESS WARM-UP:

Concept: Sense perception is heightened by conscious focus on the senses.

Procedure: How many of you like to chew bubble gum? What is it like when you first put it in your mouth? Imagine you have a piece of bubble gum in front of you. Unwrap it. Put it in your mouth and start chewing it. (Side coach, drawing their attention to size, taste, and texture, what the first bubble is like, etc.)

MOVEMENT EXERCISE:

Concept: Movements are made with different kinds of effort, determined by use of weight, time, and space.

Procedure: Find your own space. This time imagine that you are the piece of bubble gum, all wrapped up in your paper wrapper. Get into a good beginning position. Now someone is unwrapping you and is popping you into his or her mouth. (Continue side coaching, from being chewed up, through being blown into a bubble or two and the last bubble splatting all over the person's face.

MOVEMENT EXERCISE:

Concept: (Same as above.)

Procedure: Stand up. You are yourself again. Imagine that all that sticky bubble gum is all over the floor. You try to move your feet, but it is practically impossible. Everywhere you look there is more bubble gum! And to make matters worse, it seems to be spreading and growing! You must get out of the room somehow before the gum fills all the space and covers your head. It is a terrible struggle. (Side coach as necessary, indicating that the gum is up to their knees, etc. Maybe they can find a way to get out by working together. Or, after they have struggled for awhile, you could suggest that a giant has come and put the entire room of bubble gum in his mouth--including the children. They are tumbling around in his mouth

He blows a huge bubble and when it pops they fly out of the bubble and back to their seats.)

CHARACTER

OBJECTIVE:

To reveal the objective of the characters through action.

CHARACTER WARM-UP:

Concept: A character always has a reason for his action.

Procedure: How many of you have ever watched a cat wake up from a nap? What does he usually do as he wakes up? (stretches, washes) You are a cat. You have just had your dinner and you settle down for a nice snooze. Curl up into a comfortable nap position. At my signal, wake up and began stretching. (Side coach--stretch all over. Maybe you are a bit thirsty. Find your bowl that always has some fresh milk in it. And clean up just as cats do.)

This time imagine that you are a different kind of cat. You are an alley cat who has to find his own food. No one has a bowl of milk ready for you. You've seen a mouse go into a little hole in a house and you want to catch it. How might you do this? Think about it for a minute. Now, get into a starting position and begin when I give the signal. Ready, begin. (Afterward, you might discuss how the two cats moved differently from each other.)

CHARACTER AND CONCENTRATION EXERCISE:

Concept: (same as above)

Concentration of attention should be on a specific circumstance.

Procedure: Your cat has crawled out on the end of a tree limb. He can't get down because he has never been so far out and he is afraid. Your mom or dad can't get him down because they are too big to go out on the limb.

You will have to move carefully out on the limb because it might break if you don't.

At my signal, go out on that limb slowly and carefully to get your cat and bring him back. (You may want to side coach whil they play. For instance--feel the bark of the tree. Notice the way the limb jiggles and bounces as you crawl out further. Does it make any sounds? Once you get the cat, can you crawl and hold on to the limb as well as before, or is it even harder? Does the cat scratch you and try to get away? Where do you have to keep looking every second? Etc.)

CHARACTER EXERCISE:

Concept: (Same as above)

Procedure: Have any of you had the experience of seeing your pet get into a fight with another animal? (A few can share experiences.) How do you feel when you see your pet in a fight? What do you do? (Call the pet, call a parent, throw water on the pet, hide your eyes, etc.)

Find a partner. This is the situation. One of you is the owner of a kitten or puppy. The other person will be the kitten or puppy. There is a big, mean dog in the neighborhood and the owner is trying to get his pet to come inside before the dog sees him because he is afraid his pet will get into a fight. But the pet doesn't want to come inside. He wants to play outside. The owner has to try many ways to coax his pet to come inside. The pet will do many things that show he wants to play outside. When I give the signal, begin the scene. (You may want to heighten the mood by side coaching that the big, mean dog is coming closer to their yard. The pet sees the dog and wants to play, but the big dog growls at him, etc. After they have played awhile you might want to cue them to find a solution to the problem and end the scene, allowing them half a minute to end it. Afterward discuss the ways they went about achieving their objectives.)

SUGGESTED COMPOSITION ACTIVITY:

Write a description of your pet. Tell how he looks, describe special things he can do, and recount an adventure he has had. If you don't have a pet, describe one you would like to have.

THEATRE FORM--Sound Effects 2

OBJECTIVES:

1. To use the voice to make sound effects.

2. To tell a story using sound effects.

THEATRE FORM WARM-UP:

Concept: Sound effects can help create the feeling of reality of a story.

Procedure: I am going to read a story. When I stop and raise my hand like this (demonstrate) each of you try to make the sound of the thing I mentioned. When I put my hand down, stop the sound. (It might be wise to try the hand signals with the children making some sounds once or twice before beginning the story.)

Once upon a time on a cold windy night (sound) Chris and Erik stayed up very late to watch a monster-show on television. Everyone else was in bed sleeping. They could hear their father snoring peacefully in the other room. (sound) The two children huddled together, their eyes large with fright, as they watched the show. They heard the monster's steps even before they saw it. (sound) And they heard its mean laugh. (sound) Then it appeared and snarled (sound) at the young girl it was planning to capture.

At that moment the TV and all of the lights in the house went off. Again they heard the wind. (sound) They saw a flash of lightning and heard the thunder boom. (sound) A siren sounded in the distance. (sound) The noise of the siren woke up their dog who howled at the noise. (sound) Soon they heard footsteps coming down the hall. (sound) Was it the monster they had just seen on TV? A flashlight shone in their room and they heard a voice whisper, "Are you all right?" Chris and Erik jumped up and hugged their father and they all, even the dog, ran down the hall (sound) and jumped into bed with their parents until the storm was over.

IMAGINATION AND SPEECH EXERCISE:

Concepts: Imagination can be stimulated by the need for solving a problem.

Communication involves listening as well as speaking.

Procedure: In groups of three, let's see if you can make up a story about a boy or girl who is going for a walk. Use at least four sound effects that will help tell what happened to the girl or boy while he is walking. You can take turns telling the story and doing the sound effects. For example, the person who starts out

might say, "Once upon a time a boy went for a walk. He heard a growl behind him (make the sound) and it turned out to be a great big tiger!" The second person then continues the story. Maybe he'll say, "The tiger was licking his paw and whining (make the sound) because he was cut. So the boy bent down to see if he could help him." Then the third person goes on with the story. You keep going around your little circle until you figure out a good ending.

(If you don't think your children are mature enough to proceed with this exercise in small groups, you can do the same thing using the whole class. Naturally the story will be longer, or you will need to use two or three stories. The children should practice speaking loudly enough for the whole class to hear. Another way to proceed might be to work with each reading group, while the rest of the class is doing something else. Smaller groups are generally more satisfactory since each person can have more than one turn to contribute.)

SUGGESTED COMPOSITION ACTIVITY:

Write a paragraph telling about a scary nightmare you have had. Describe the way things looked.

What happened to you?
At what point in the nightmare did you wake up?
How did you feel then?
Were you able to go back to sleep easily?

CHARACTER AND PLOT

OBJECTIVES:

1. To vary action according to the objective.

2. To devise an ending for a given scene.

CHARACTER EXERCISE:

Concept: A character always has an objective for his action.

Procedure: Find your own space in the room. Today we are going to do some painting. In front of you is an old table. Beside you someplace is a can of your favorite color paint and a brush. First of all, you are going to paint this table as if you were late for a circus. The painting has to be finished before you can go. Ready, begin. (You may want to side coach while they paint, drawing their attention to the way the paint flows onto the table, being careful not to drip too much, etc.)

Now this time when you paint the table, you are painting it to enter a contest for the best job of painting by a third grader. Ready, begin.

How were the two kinds of painting you did different from each other? Why were they different? (Because the reason for painting was different.)

PLOT EXERCISE:

Concept: A play has a beginning, middle, and end.

A character always has an objective for his action.

Procedure: You have saved up your money to buy some Christmas presents for your family. You and a friend have gone to the store by yourselves. You carefully choose some presents to buy that you know will please your family. You go to pay for the presents and you suddenly realize that your wallet or purse containing all the money you had saved is missing! What are you going to do?

Find a partner and your own space. When I give the signal, begin the scene by going into the store, looking at the things there and choosing some gifts. When you notice your wallet (or purse) is gone, decide what you will do. (Afterward discuss the various solutions to the problem.)

HOLIDAY

OBJECTIVES:

1. To use sensory recall while pantomiming decorating a tree.

2. To create a scene about the meaning of Christmas.

SENSE AWARENESS:

Concept: Sense perception is heightened by conscious focus on the senses.

Procedure: I'm sure that most of you have helped trim a Christmas tree. It is always exciting to see it when it is all finished. But it is just as much fun to decide where all of the ornaments are going to go and sometimes to make your own ornaments. You probably each have a favorite ornament. (If you have a favorite ornament of your own, you might want to share it with them and let them talk about theirs.)

In your own space there is a beautiful evergreen tree all ready to be trimmed. Get up and walk around it. See how full and pretty it is? Can you reach up and gently touch the very top? Now get down and be sure the tree is in its stand securely.

Bring out the box of tree ornaments and decide which ones should go on first. Are you going to have lights? Be sure they are all over the tree. The ornaments need to be in different places too, don't they? Work carefully because Christmas tree ornaments can break easily.

Sometimes people like to sing Christmas songs while they are working. (You could start a song or play a record they could sing along with while they work.) Try to really see each ornament as you put it on the tree.

When you have finished, turn on the tree lights, sit down, and enjoy your beautiful work of art.

IMAGINATION EXERCISE:

Concept: The imagination can be stimulated by the need for solving a problem.

Procedure: If someone who didn't know what Christmas was asked you what it was, what would you tell him? (Listen to answers.)

In a story I know about, a little bear cub asked his family what Christmas was. He discovered that Christmas was pretty, it was loads of fun, and it made him feel good from the inside out. (Briefly discuss with them what is pretty about Christmas, what is loads of fun, and what might make them feel good from the inside out.)

Now, let's see what you can do to make a play about Christmas that shows it is pretty, loads of fun, and makes you feel good from the inside out. Get into groups of four and find your own space. I will give you a little time to plan your story, then we'll all play our stories. (If some would like to show their scenes to the rest of the class, they may.)

ADDITIONAL ACTIVITY:

The story reference is Paddy's Christmas by Helen A. Monsell. After playing their own scenes, they might enjoy hearing the story and then planning and playing parts of the story.

POST-HOLIDAY

OBJECTIVES:

1. To move according to the mood of the music.

2. To pantomime something that made them happy during the holiday.

MOVEMENT WARM-UP:

Concept: Movement occurs in space.

Procedure: Imagine you have a piece of paper in front of you. You have a red crayon in one hand, a blue crayon in the other. When the music plays, draw the shapes the music sounds like. (Play a piece of cheery, happy music.) Now the paper is huge. Cover the whole paper. Now there is paper all around you. There is paper on the ceiling you want to draw on. Put crayons between your toes and draw on the floor and the ceiling at the same time. (Play a different kind of music, perhaps slower--something with an entirely different mood from the first one. Ask them to listen for a moment and then draw shapes that seem to go along with that music.)

CONCENTRATION:

Concept: The concentration of attention should be focused on a specific object or circumstance.

Procedure: We have all had a nice long vacation. When you think back on your vacation, was there one thing that happened that made you very happy? Don't answer out loud, just think about it. Could you show us--could you pantomime--what it was that made you happy? (You may organize this in different ways. Volunteers could show the whole class. Or, each child could show his pantomime to a partner.)

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

PLOT--Middle and End

OBJECTIVE:

To plan and act a scene from a given sentence.

CONCENTRATION WARM-UP:

Concept: Concentration of attention should be on a specific object.

Procedure: Let's all ride on something that we could use in the snow today. What would you like it to be? (Accept the children's answers. If the children have had no snow experience, alter the idea. For example, "Let's all take a ride on something that can take us up in the air.") Find your space and get on your object. At my signal let the object move you. Concentrate on it until you really can feel it moving you. Ready, begin. (Side coach to help them focus their concentration: Feel the object. Let it really move you. Feel how fast or slow you are moving, etc.)

PLOT:

Concept: A play has a beginning, middle, and end.

Procedure: Get into groups of three. Listen very carefully. I am going to give you the beginning of a story. This is the way it goes: The children were enjoying their play in the snow when they found the huge footprints. Now close your eyes and think about the sentence while I say it again. (Repeat) The sentence tells you how the scene begins doesn't it? What are the children doing? (Ask them to name specific snow activities.) What did they see? Now in your groups you need to decide what you will do. Who made the footprints? Does something exciting happen? How does the story end? (Allow a few minutes for planning. Then all play simultaneously. If some groups want to show their scenes, they could do so. Afterward discuss what middles and endings various groups came up with.)

WINTER

OBJECTIVES:

1. To depict in movement one aspect of winter.

2. To reveal the changing mood of a puppy in his first snow and then being lost.

MOVEMENT WARM-UP:

Concept: Movement occurs in space.

Procedure: 1. Why do many birds fly to the south? (You may not need to ask all of the questions in order to get the desired responses.) Why can't they find worms in the north? Where do you suppose the worms have gone? What happens to the ground when the weather gets cold? What do the worms do when the earth freezes? (The freezing earth pushes the worms further and further down in the ground.)

Stand up in your own space. Imagine you are nice soft earth. When worms and other earth creatures make tunnels through the earth, you easily make room for them. Use your body to show how the earth slowly and gently makes way for the crawling creatures. (If they need more help to get started, you can suggest that an earth worm is burrowing in the earth between their fingers, under the shoulder, etc.)

Now the earth slowly begins to freeze. Does the top or the bottom of the earth freeze first? The top of you is all frozen. You feel a worm trying to get through, but he can't. He has to move down further where he can move you--maybe around your arms. The cold penetrates down further, so you are frozen down to the middle of you. The worms can only tunnel around your legs. Slowly you become frozen all the way down to your toes.

2. If you were the worm how could you show you were traveling near the top of the ground? Try it. Now you try to push through the earth but you find it is frozen so you have to go down further. Show how the freezing earth pushes you down further and further. (The problem here is how to use various levels of space to show the downward movement of the worm. Obviously they won't be able to start by crawling on the floor.)

3. Get into groups of three. Two of you can be the earth and one of you can be a bug or a worm tunneling through the earth. When you start, the earth is nice and soft. Show how easily and gently you move away for the worm. When you hear this signal (demonstrate with cymbal) the top part of the earth freezes. Every time you hear the signal, more of the earth freezes and forces the worm deeper and deeper until at last all the earth is frozen. Get into your places ready to begin.

IMAGINATION EXERCISE:

Concept: The word "if" stimulates the imagination.

Procedure: Have you ever seen a puppy out in the snow for the first time? (If your class is not familiar with snow, adapt the lesson to a thunder shower, or rain, or being at the ocean playing in the waves, or some other appropriate phenomenon.) What is different about snow to a puppy? (It is cold, it smells different, he sinks into it, etc.) If you were a puppy out in the snow for the first time, what would you do? Find your own space. When I give the signal, imagine that the door to your house has just opened and you go outside in your first snow.

(Allow a couple of minutes for play. Then side coach as follows.)

It has started to snow again. Great, white fluffy flakes are falling. You play with the flakes and chase after them. Now the wind begins to blow very hard and the snow is falling faster. You begin to shiver--after all, you are just a puppy and you haven't got a very thick coat. You decide to go home, but you must have wandered far away when you were playing with the snow because you can't see your home anywhere. The snow has covered up all the familiar smells. You are lost and cold. What will you do? (They don't verbalize, just continue with the action. Allow a few minutes for them to play. If you want to give them an ending, you can say that they hear their names being called in the distance. They run toward the sound. At last they see their master. Now what do they do? Afterward, discuss what they did and how they felt when they were lost.)

CONCENTRATION AND SPEECH

OBJECTIVES:

1. To examine an object carefully.

2. To practice speaking.

CONCENTRATION AND SENSE AWARENESS:

Concept: Concentration of attention should be focused on a specific object.

Procedure: Choose something in the room to examine closely. Look at it so carefully that you can see how it was all put together. Do that now. (Allow a minute or two for them to examine their objects.)

Now find a partner. Take turns showing the object you were looking at to each other and tell all about it.

SPEECH EXERCISE:

Concept: Natural flow of speech stems from involvement in a situation.

Procedure: Find a different partner.

Today you are all going to be salesmen. Decide what you would like to sell--maybe a car, or a boat, or clothes, or a toy. Choose something that you like very much yourself. Think of all the good things you can that will make your partner want to buy what you have to sell. Decide who will be the seller the first time. Later, the other person will be the salesman.

(Allow a moment for them to think about what they are going to sell before they are given the signal to begin.)

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

THEATRE FORM-- Costumes 1

OBJECTIVES:

1. To experiment with simple costumes.

2. To develop a character, using the costume as a stimulus.

3. To create a scene from a basic situation.

(Prior to this lesson, assemble a box full of items of simple wearing apparel. Large scarves are useful, also jewelry of all kinds. Coats, sweaters, vests, etc. can be used if they are not too large. Old sheets or towels can be cut up, tied with sashes, or rope for capes, skirts, etc. The children may be able to contribute to the collections. Or, rummage sale items are often usable. Assemble as many items as possible.)

THEATRE FORM AND IMAGINATION:

Concept: Costumes can stimulate the imagination and enhance the clarity of character portrayal.

Procedure: 1. (Although this lesson can be used at any time, you may find it particularly effective on a rainy day when the children are not allowed to go outside for recess. It is suggested that ten or fifteen minutes--or even longer--be set aside for the children to examine and experiment with the costumes. You will probably need clothes pins and safety pins, as well as sashes and ropes, for fastening purposes.

There will be continuous chatter among the children as they help one another and share ideas about their costumes.

After each child is dressed more or less to his satisfaction, ask each one to think for a minute about who he is--a pirate, a witch, an old lady, a fairy godmother, a princess, a mother, an astronaut, deep sea diver--the possibilities are endless. Ask them to decide what their names are.

2. Next you can ask each one to introduce himself to someone else and tell something about themselves. Or, you can pretend to be a television reporter who goes around with his roving microphone to interview various people. Five or six interviews should be sufficient, depending upon the interest and attention of the class.

3. You may decide to wait with this exercise for the next day. If so, they may want to change costumes and characters, which is fine. Or, you may want to allow them to plan their scenes and play them on the next day. Or, you may

want to do this scene today, and a totally different scene the next time. Generally, the children are so enthusiastic about costumes that they will want to use them time and time again.

Divide the class into groups of three. First they should tell each other who they are. Then you describe a situation for them in which they can all logically interact, regardless of who the characters are. An example follows)

You wake up one morning and you find that instead of being in bed, you are in a dark forest. Something strange happened during the night, but you don't know what it was. No one else seems to be around. You walk carefully through the forest, trying to find a way out when you hear footsteps. You hide yourself. The footsteps stop. You peek around but see no one. You begin to walk. Again you hear footsteps. You are very frightened. Suddenly two people appear from behind trees. You don't know one another, and at first you are scared of each other. But as you talk you discover you have all had the same strange experience of waking up in this forest. You plan together what to do--knowing you must find food and you must find a way out of the forest or figure out what happened.

In your groups plan the scene. What happens after you meet in the forest? What will the ending be like--will you find a way back home or does your home even exist anymore? Remember who your character is and try to do what he would do in the scene.

(Allow a few minutes for scene preparation. Then each group can play simultaneously. You may want to use some music to help set the eerie forest mood. Possible selections are Bartok's Music for Strings, Percussion and Celesta, Malcolm Arnold's English Dances, no. 3, or the "other-worldly" sound of Edgar Varese's "Ionisation," "Integrales" or "Poeme Electronique," or Gyorgi Ligeti's "Atmospheres" from 2001: A Space Odyssey. Or you may be familiar with other suitable selections. If you intend to use music, play it while the children are planning their scenes. It may help stimulate their imaginations.

After each group has played its scene through once or twice, some may want to share their scenes with the class).

(After this lesson, the costume boxes should be available for the children to use when they want to. If they begin to use them just to be putting on a costume, ask them why they think costumes are used. Do all the programs they see on television include costumes other than modern clothes? Which ones have costumes?)

PLOT--End

OBJECTIVES:

1. To allow movement to suggest a character.

2. To devise an ending for a given scene.

CONCENTRATION AND IMAGINATION WARM-UP:

Concepts: The concentration of attention should be focused on a specific circumstance.

Movement stimulates the imagination.

Procedure: I am going to make a sound. Listen to it and move the way it tells you to. (Beat a slow, quiet beat on the tamborine or drum. The class moves to the beat and stops when the beat stops.) Who or what might move like that? What might you be doing? Move to the beat again, becoming the character you have in your mind and doing what he would do. (Use the same slow beat, but after a couple of minutes beat with very loud, sharp bangs.) What happened? (The class can share their ideas.)

PLOT EXERCISE:

Concept: A play has a beginning, middle, and end.

Procedure: (Divide the class into groups of three.) I will give you a beginning and middle of a play and you are to work out your own ending. Usually the end of a play comes very soon after the problem in the story is solved.

You are a group of Americans who have gone to Africa to capture lions for a zoo. One of you has captured a lion in a net, but you accidentally tripped and fell, breaking your leg. It is getting dark. You can't stay in the open after dark. Why not? (Let them answer.) What are you going to do? (They are not to answer this question. They will work it out as they play. Instead of having them discuss and plan an ending before they play, ask them to get into position and play the beginning of the story and they can figure out an ending while they are playing, staying in character and concentrating on the problem Afterward they can share their various endings with the rest of the class.)

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

THE LION AND THE MOUSE
(tape)

OBJECTIVES:

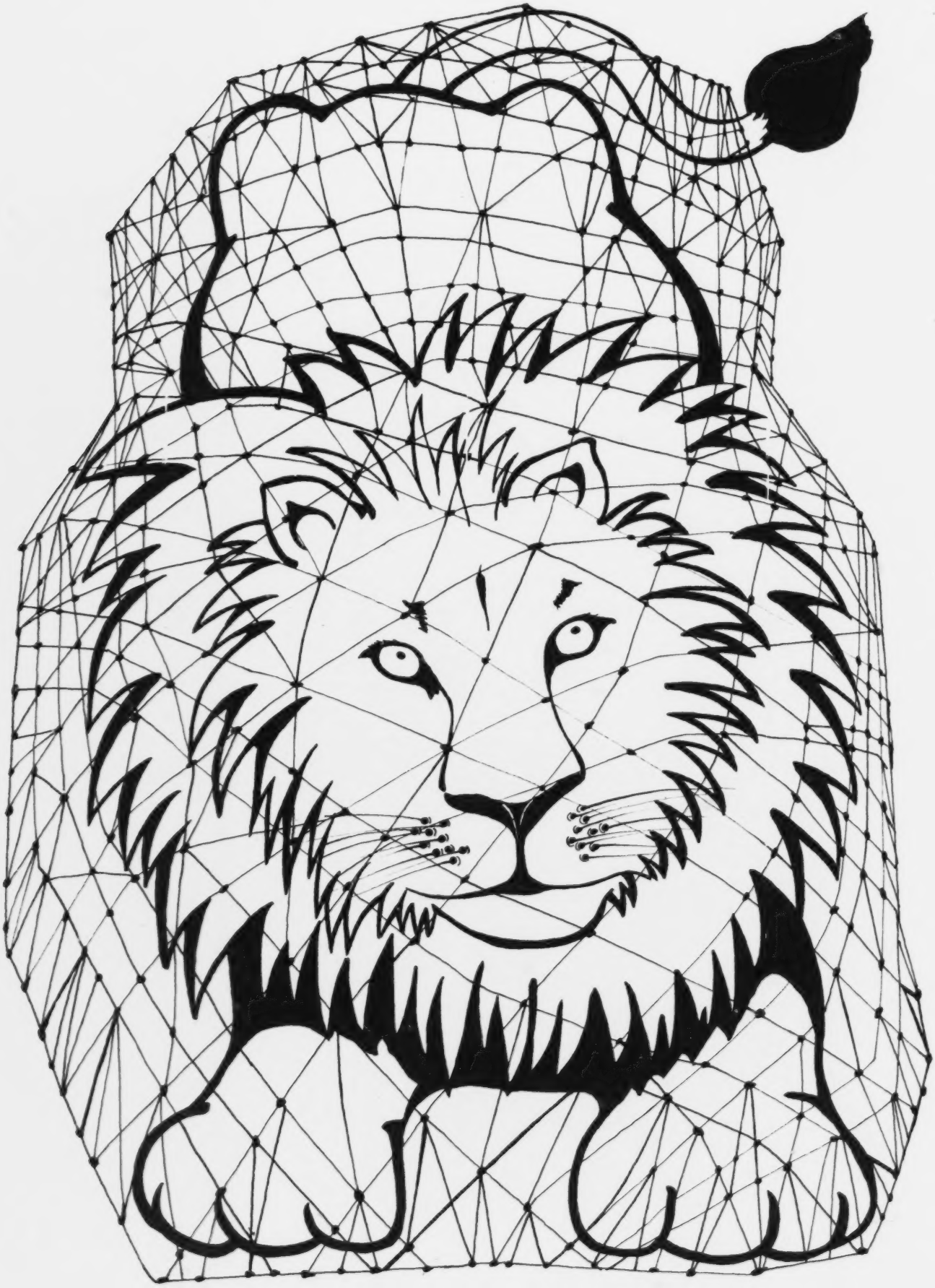
1. To identify with and characterize the lion and the mouse.

2. To work together to act out the story.

MATERIAL:

Tape recorder and tape

If possible, get the book The Lion and the Rat by Brian Wildsmith (Franklin Watts, Inc., New York, 1963). The colored pictures of the lion caught in the trap will help the children visualize and identify with the plight of the lion. The story itself is different from the version on the tape. (In case you cannot get the book, a black-and-white illustration is attached to this lesson.)



MOVEMENT

OBJECTIVE:

To use three levels of space.

MATERIALS:

A match

Pieces of aluminum foil

MOVEMENT WARM-UP:

Concepts: Movement occurs in space. There are basically three levels of space: low, middle, and high.

Movement stimulates the imagination.

Procedure: Sit on the floor and spread your arms and legs out so you take up as much space as you can. This is all your space. Move around in your space but stay close to the floor. While you move, think of something that moves close to the ground and begin to move like it. (Many kinds of animals and various toys.)

Now sit still again. What were some of the things you thought of that move close to the ground? Look at the imaginary walls of your space and follow the walls with your eyes, clear up to the ceiling of the room. The ceiling of your space will be a little lower than the real ceiling. Stand up in your space. Your ceiling can be just as high as you can make it without standing on anything. See how high you can push it up. Now move around, using as much of that upper space close to your ceiling as you can. While you move, try to think of something that moves very high in space. (Trees, clouds, balloons, monkeys, airplanes, etc.) Move like the thing you are thinking of. (After they have a chance to explore the movement, ask them to share their ideas.)

MOVEMENT AND IMAGINATION:

Concepts: (same as above)

The senses stimulate the imagination.

Procedure: 1. Please close your eyes. I am going to make some sounds of something that uses the level of space near the ground and also the level of space way up high. Don't open your eyes or say anything until I tell you to. (Strike a match, then crumple a piece of aluminum foil. The foil sounds like a crackling fire. Practice with the foil before class so you can make the desired sound.)

What did you hear that uses all levels of space? (Accept all answers.)

What kind of a fire uses all levels of space? (A forest fire or a building.) Let's think about forest fires. What level of space do they start in? What causes them to continue to grow? (Try to get them to visualize burning specific things, like trees, leaves, twigs, bushes, etc.) Have you ever watched flames? How do they move? (Twist, dart, leap, curl, etc.)

Get down in the lowest level of space you can. Maybe you are a pile of old dry leaves, or a twig, or a dead branch. When I give the signal, someone has carelessly thrown a match down and just a small part of you catches on fire. Then slowly the rest of you catches on and you begin to grow. (You may want to caution against using furniture, again.)

Ready, begin. (Side coach to help them. For example, "I see some fires crawling right up the trunk of the tallest tree. Look at those burning branches! I wonder if the fire will leap across to another tree when it has gobbled up that one." You can also use the cymbal to help them build excitement and pace. Or maybe some of the children could watch and use pieces of foil to help the sound effects.)

2. When there is a forest fire, who is in danger? (Animals and people.) How do they know there is a fire even before they see it? (Using other senses.) What animal might be the first to notice the fire? What would he do? (Warm the other animals.) What would a mother bear do? (Gather up her cubs.) What would the animals do as the fire came closer? How would <u>you</u> feel if you saw fire all around you? What would you do?

(Cast the scene, with some playing the fire and some the animals. Remind them that the people playing the fire don't actually touch those playing the animals. One of the biggest difficulties is that the fire may forget that it travels rather slowly, while the animals travel fast. You may need to side coach a bit to help them concentrate on burning a specific object and not chasing the animals.)

3. We need an ending. Who has an idea? (Probably they will suggest that firefighters come. Discuss how they put out the fire, how the fire shows it is going out, what sounds it makes, etc. Also, discuss ways the fire and animals might improve their play from the first time. Replay from the beginning, using the various characters.

4. They will need to relax from the excitement of the situation. So at the very end, suggest that the fire is all out and lies smouldering on the forest floor, the animals are safe and go to sleep and the firefighters are exhausted and sink down by a stream to rest. They should relax quietly for a couple of minutes.)

SUGGESTED COMPOSITION ACTIVITY:

Divide your class into two groups and give the following assignments:

Group I--Imagine you are a giraffe in a forest fire. Write a description of your view from way up high. What advantages would your long neck give you? Can you think of any disadvantages that your height might have?

Group II--Imagine you are an ant in a forest fire. Write a description of your ground-level view. What might you like about being so small and so close to the ground? What special dangers might there be?

Have the two groups share and compare their paragraphs.

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

THEATRE FORM -- Costumes

OBJECTIVES:

1. To let mood affect movement.
2. To solve a problem.
3. To use costumes effectively.

MOVEMENT WARM-UP:

Concepts: The body can move in diverse ways.

Mood affects movement.

Procedure: 1. Let's take a walk today. Remember, you are taking your own space with you, so you will not bump into anyone else. (Let the students walk at their own speed.) When you hear the signal, begin to walk very quickly, but do not run. Walk, avoiding other people.

Now, at my signal, walk slowly.

Continue walking slowly but walk backwards.

Walk in a circle, walking forward.

Turn and walk in the opposite direction.

2. Someone is following you and you want to get home quickly. You can't run because you don't want to let the person following know you are frightened. At my signal walk very quickly home, taking a zig zag path.

Now, you be the person following someone else. Try to be very sneaky about it.

Now, you just found out that you missed all the words in a spelling test. Your mother will be furious because you watched TV last night instead of studying. Can you show us how you might walk home, feeling as you do?

THEATRE FORM AND IMAGINATION:

Concepts: The imagination can be stimulated by the need for solving a problem.

Costumes can enhance the clarity of character portrayal.

Procedure: Divide into groups of three. This is the situation: One of you is a guard. You are guarding important secret information that many people want. You don't even know what the information is. All you know is that you are guarding the safe it is kept in. The other two of you are spies trying to get the information from the safe. You must try to get the guard away from the safe some way. You may use any kind of tricks you like. (But make it clear to them that it is trickery they must use, not force.) You may use the costumes to disguise yourself in any way you want to. Take a few minutes now to plan what you will do and how you will end the scene.

When you are finished planning, act out your scenes. (Some groups may want to show their scene to the rest of the class after they have gone through it once. Afterward ask how the costumes helped the scene, if they did. If the costumes were more of a hindrance than a help, ask them why. Was each person concentrating on his objective?)

SPRING

OBJECTIVE:

To depict in movement the winter-spring cycle.

MOVEMENT EXERCISE:

Concept: Movement occurs in space.

Procedure: (Repeat the Movement Warm-Up from Lesson 31. Then continue with the following.)

Something has been sleeping in the frozen earth all winter long. Do you know what it is? (A bulb or seed.) How does the bulb know when to begin pushing up through the earth? (When the earth thaws and is warm from the sun and moist from the rain.)

So now the cold, hard, frozen earth begins to thaw. Does it begin to thaw from the top of the ground or down below? How will the worms know when it is all thawed? (When they can move freely to the top of the ground.)

The little plant has to push the earth too, doesn't it? What is it reaching up for? (The warmth of the sun.) Does it move quickly or rather slowly? (Slowly.) How do you suppose a tulip or crocus or daffodil might feel when it finally pops its head through the ground? What do its leaves and petals do?

(They can work in three's again, one playing the earth, one the worm, and one the bulb. Perhaps the bulb could take its cue to grow when the worm has made it's way to the top of the ground. The children will probably want to replay the scene so that each one has a chance to play the plant. On the replays you can suggest they be more specific with their plants. How can they use their arms to form the particular flower they have in mind?

They may want to play the entire cycle from the freezing earth to the full-grown plant.

If you have appropriate music for this scene, use it. One very good selection is "Daybreak" from Daphnis and Chloe, Suite No. 2, by Ravel. It has a building crescendo in it that helps the "growing" mood. A chalk mark on the place you want to start the record will help locate it easily without marring. Other quiet, reflective selections could be used, such as Afternoon of a Faun by Debussy. An alternative to playing a record is to use a triangle, tapping it gently and slowly at first and building up louder and faster as the plant bursts through the ground.)

SPEECH

OBJECTIVES:

1. To notice how the voice changes when one gets angry.
2. To speak clearly.

MATERIAL:

Tape recorder and blank tape

SPEECH EXERCISE:

Concepts: Natural flow of speech stems from involvement in a situation.

Content is expressed in tone and pitch as well as words.

Procedure: Get into a comfortable position with your telephone next to you. (Imaginary phone.)

In a moment you will call your best friend on the phone. You have something very important to tell your friend. Sometime during your conversation you are going to have a big argument about something and hang up. Maybe you'll call your friend back, maybe not. That is up to you. Now take a minute to think about your call--what it is you are going to tell your friend.

Remember to think about what your friend is saying to you on the other end of the phone. (The friend is imagined.)

(Afterward ask them how their voices changed while they were talking.)

SPEECH EXERCISE:

Concept: Speech communication needs clarity of diction.

Procedure: Sometimes when you call someone on the telephone, you are answered by a recorded message. Have you ever had that experience? (Discuss with the children and bring out the fact that sometimes people have to be away and don't want to miss important messages, so they have recorders attached to their telephones.)

Today we are going to imagine that each one of us has a recorder on his telephone at home. You are going to go somewhere after school and you want to let your mother know. You are going to call up and tell who you are, where you will be, how she can reach you, and when you are coming home.

(Record about ten children a day and listen to the recordings to evaluate. The class will become bored if too many record on one day.)

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

PANDORA'S BOX

OBJECTIVES:

1. To identify with the character of Pandora.

2. To act out the final scene from the story.

I A. Introduce: (The purpose for the introduction is to evoke a feeling of curiosity, so the children can identify with Pandora. There are different ways to accomplish this. Choose a way that appeals most to you.

One possibility is to have a beautifully wrapped box, or an intriguing container of some sort, in full view of everyone. You can say you were given strict instructions not to open it. "What do you suppose is inside? Why do you suppose we aren't to open it? Would it matter if we just took a little peek? Would anyone tell?" Try to build a strong feeling of curiosity. You can either open the box at the time or put it out of sight, sustaining the feeling by telling the story of Pandora first. The children will probably eventually want to see the contents of the box. You can do what you want to about the contents. There could be a poem in it, inviting the class to use it for a treasure box. Or, there could be a treat, in reward for their patience. Or, if you open the box first, it could contain the story of Pandora's Box for you to tell or for them to read. On the bottom of the box there might be a sign saying "Beware of Boxes!"

Another possibility for evoking curiosity is to ask them if they have ever seen a present all wrapped up and hidden away someplace before Christmas or a birthday. Discuss how they feel and what they do. Do they shake it, squeeze it, try to peek? Do they return often to look at it?)

B. Present: I know a story about someone who felt just like you do. Only she really got into trouble! (Tell the story.)

C. Plan: Do you think you know how Pandora felt before she opened the box? Was the box easy to open? (They describe.) How did she feel when all those insects and worms came out? What do you suppose she did? What did they do to her?

D. Act: Let's act out just the part of Pandora now. (Actually, for this part of the story, Pandora could just as easily be played by the boys as the girls, so that each child can try the role. Or, if the boys will not accept this, they can act the part of Epimetheus being stung and bitten.)

Find your own space on the floor and then I'll give further directions.

Epimetheus has just gone and at last you are alone with the box. You had better check to make sure he is gone. You are so curious and excited! You untie the ropes, unfasten the chains--all rather difficult--then get the key from its hiding place and unlock the box. Then let's see what you will do when all the ugly insects and worms come out. Keep playing until I give you the signal to stop.

Ready to begin. (Give starting signal.)

E. Evaluate: (Discuss how they felt and what they did. If some of them played through to seeing the butterfly, ask them how seeing the butterfly made them feel. If none of them played that far, ask them how they might feel. Try to bring out the contrast between the ugliness of the insects with the beauty of the butterfly. You might also ask why Hope is necessary when Evil is in the world.)

II. A. Plan: (If you are dividing the lesson into two days, this would be a good place to begin on the second day.)

What exactly did the Evils look like? Some of the Evils were Greed, and Pain, and Death. What other Evils do you suppose there were? (They might think of some that were not mentioned in the story.) How did they move? Did they all crawl? (Some flew. Bring out the fact that they can use all levels of space.) How did they feel when they were all cooped up in that box for so long? How did they feel when the lid was opened? What did they do?

B. Act: Get down into a cramped position, as if you were inside the box. We'll just imagine Pandora is there this time. Decide what you look like and make yourself into the ugliest thing possible. Also decide what Evil you are--Hate, Greed, Pain, or whatever other Evil you want to be.

(Side coach) You are sick and tired of being in that box, but you have no way to get out. Ah, listen. It sounds like the chain is being unfastened! You hear the key in the lock! Could it be that you are going to escape this horrible place? The lid is opening! Go! You are so glad to get out and be able to use your power. Hate! Greed! Pain! Worry, Sickness, Death! You are free to infect the world! (Signal for the end of this playing sequence, when they have had a minute or two to depict the Evils.)

III. A. Plan: Now, let's see if we can put the whole scene together. First, we have a problem to solve: How can we make it seem as if the Evils are biting and pinching Pandora without really touching her? (Bring out the fact that she needs to react as if she were bitten when an Evil comes close and pretends to bite. Try this action out with one person being Pandora and two others being the Evils, just to demonstrate and discuss the action-and-reaction.)

When does Epimetheus come back? What happens to him? After the Evils have bitten and pinched their two victims, where do they go? What do Epimetheus and Pandora do? What sound do they hear? Why are they afraid at first? What do you suppose they might do when they see the butterfly? What might they say?

B. Act: (Cast the characters in the scene. Half the class can be the audience, watching to see how curious Pandora is and how the Evils really scare and hurt her and Epimetheus. If you wish, you can let the Evils costume themselves, using scarves and other accessories.)

C. Evaluate: What did the Evils do that would have scared you if you were Pandora? Did the ending make you feel glad that Hope was in the world? How could the scene be made even better? (Chances are that the ending needs to be planned more specifically and the beginning needs to be more detailed when Pandora opens the box, in order to build curiosity and suspense.

Recast and play again with the former audience acting the scene.)

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Drama Curriculum

DRAMA D

Developed under contract with the
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Drama D

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General note for Drama D:

Occasionally the lessons suggest that the children get into groups of four. If they have difficulty concentrating in a group situation of that size, feel free to adapt the lesson to groups of two or three.

INTRODUCTION TO DRAMA

OBJECTIVES:

1. To introduce the subject of drama through discussion and action.
2. To participate in exercises centering around movement, sense perception and imagination.

INTRODUCTORY DISCUSSION:

(Write the word "drama" on the board, scrambling the letters, such as "ramad" or "marad.")

This word on the board is the name of something special we are going to be doing. You need tools to do this and you have all of the tools you need with you right now.

Can anyone read this word? What does it mean? What's wrong with this word? (The letters are scrambled.) Can you unscramble it?

What is drama? (Accept children's answers.) What tools do you need? (Voice, body, mind.)

Drama comes from a word that means "action" or "to do" something. Our drama classes will be centered around action.

The first thing to do each day is to remove your shoes. (Discuss with children the fact that they remove their shoes because they can move more easily and in more ways when unencumbered with shoes.)

MOVEMENT WARM-UP:

Concept: Awareness of the body facilitates movement.

Procedure: What does your body do when you are very cold? (Shivers and shakes.) That's what we're going to do today. Let's begin with our hands. Shake both hands. (The shaking can be accompanied with a tamborine.) How many different places can you shake them? (In front, behind, over head, one high, the other low, etc.)

Add another part of your body.

Add more parts until you are really shaking all over.

Shake as fast as you can. Think about something you have seen that shakes. Become one of the shaking things you have seen. (mixer, riveter, jello, old person, etc.)

Now shake slowly. Are you still the same thing?

Stop and sit down. (The class will probably want to talk about what their shaking things were.)

SENSORY AWARENESS EXERCISE:

Concept: Sense perception is heightened by conscious focus on the senses--in this case, the focus is on touch.

Procedure: (Prepare in advance five or six opaque bags with one item in each bag. Contents might include uncooked jello, a lasagne noodle, a shell, a piece of velvet, a marshmallow, etc.)

(Hold up one sealed bag.) If I asked you what was in this bag, what could you do to find out? (Accept children's answers.)

(Divide the class into groups of five or six.) I am going to give each group a bag with something in it. The bag is sealed. You will pass it round the group and see if you can tell not only what it is, but what it is made of just by feeling it.

(After all have had a chance to feel through the bag, continue.) Now, take off the seal and pass the bag around again. This time you may put your hand into the bag to feel the contents. Still don't look, just feel. Can you discover more about the object now? (If some can't resist peeking, they will find that there isn't any penalty. The game simply isn't as much fun if the rules aren't followed.)

(When all have had a chance to feel the object both ways, collect the bags. Discuss with the class what was in the bags and the difference they noted when feeling through the bag and without the bag.)

CONCENTRATION EXERCISE:

Concept: Concentration of attention should be focused on a specific circumstance.

Procedure: Most of us have a favorite outdoor sport. Stay in your small groups and choose one outdoor sport for the whole group to pantomime. (It may be necessary to explain that pantomime is action without words.)

I will give you a minute to plan what you want to do. Think of the equipment you will need to show us. the temperature outside, etc. When the planning time is over, we will take turns showing the pantomime to the rest of the class.

(Follow through on the suggestions above and direct the class to look for the specific actions they see that help them determine which sport is being enacted.)

ORIENTATION

OBJECTIVES:

1. To become aware of the muscles of the feet by moving the feet in many different ways.

2. To exercise the imagination within a suggested framework.

MOVEMENT WARM-UP:

Concept: Awareness of the body facilitates movement.

Procedure: This morning when you got out of bed, you probably put a certain part of your body on the floor first. Wiggle this part of your body and show me what it is.

Touch your foot with your hand. How does it feel? (Bony, soft, hard, etc.)

While you are sitting down, see how many different ways you can move your feet. Can you wiggle all of your toes? Can you move them one by one? What other part of your foot can you move? Can you make your toes point to your knees? How far out in front of you can you point your toes?

Stand up. Bounce up and down on the balls of your feet. Can you bounce on your heels? Can you find a different way to move your feet now that you are standing up? (Let them explore many possibilities. They will probably become aware that leg movement allows for more varied foot movement.)

MOVEMENT AND IMAGINATION:

Concepts: Movements are made with different kinds of effort, determined by weight, time and space.

The senses stimulate imagination.

Procedure: Before you came in today, I put a special box on the floor beside your space. It is special because only you can see it, feel it, lift it, and know about it.

Pick up your box and hold it. Is it heavy or light? What does it look like? Is it wrapped? If so, notice how it is wrapped.

You suddenly find as you hold your special box that it has changed. It is now very light and delicate. I wonder what it could be made of--it is so fragile. Handle it carefully so it won't break! (Some of the children might want to tell what the box is made of.)

Put your package down beside you carefully and stand up.

Look, the package is growing! It is enormous and very heavy. Figure out a way to lift it and put it on the table in front of you. (Allow enough time for the packages to be lifted.)

Before your very eyes, the package changes to a container full right to the top with hot cocoa. It will burn the table if you leave it there. Move it somewhere else, taking care not to spill a drop.

After you move the container you watch it slowly change. It seems to be changing into many, many small packages. Quickly get as many in your arms as you can and put them on the table. Carefully select one of the small packages--the one that looks most interesting. After you've selected it, wave your arms over the others so they will disappear. I wonder what could be in that tiny package you selected. Examine it closely. Open it carefully and find out what is inside. (Those who wish to tell what is in the package may do so. Or, ask each one to show the person closest to him what he found.) Do whatever you would with what you found in your box. (For example, put a ring on your finger and admire it. Or play with the cricket. Or, spend the money. Etc.)

ORIENTATION

OBJECTIVES:

1. To become aware of the torso and the various ways it can move.

2. To move to a rhythmic beat in a confined space.

MOVEMENT WARM-UP:

Concept: Awareness of the body facilitates movement.

Procedure: Yesterday we moved our feet in various ways. Today let's concentrate on a different part of our bodies. What is the name for the part of the body that goes from your shoulders to the tops of your legs? (torso or trunk)

Stand up. Can you move just your torso? Try it. What might you be doing as you move your torso? (Getting into a bathing suit, taking a shower, dancing, etc.)

Your stomach is part of your torso. Can you pull it in and tighten it as much as possible? Now relax your stomach muscles. Tighten. Relax.

Your chest is part of your torso. Take a deep breath. Hold it. Relax. Again. What happens to your chest when you breathe in? (Expands) What happens when you breathe out? (Goes in or contracts) Can you feel your lowest rib with your hand? Put your hands around your waist just below the lowest rib. Keep your hands there, take a deep breath and stretch up with your chest so that your hands aren't touching that lowest rib any longer. Exhale. (Repeat two or three times.)

Now see if you can move all parts of your torso at the same time--as fast as possible.

Relax.

CONCENTRATION EXERCISE:

Concept: The concentration of attention should be focused on a specific goal, in this case, on moving to a rhythmic beat.

Procedure: (This exercise includes several phases. Proceed only as far in the exercise as the children are able to maintain their concentration. The motions the children do will be limited by the amount of space they have. This exercise can be used effectively with a minimal space allottment.)

1. Find a partner. Listen. (Clap a steady four beat rhythm, or use a tamborine or drum.) Now you echo what I clapped. Good. Stand up. This time while I am clapping, you move in some way to keep time to the beat. You and your partner decide on the same kind of movement. Maybe you would like to stretch up high or bend down low. Do whatever you like. Ready, begin. (Clap the four beat phrase several times, pausing between each phrase.)

2. Now I'm going to clap the same rhythm again but this time each of you do a different motion. Decide what you will do. Try to look at your partner but do your own motion.

3. Now this time, each of you do what your partner did last time.

4. You may have noticed that I paused at the end of four beats. Listen. (Demonstrate) This time you will start out with your own motion and do it for four beats. When I begin the next set of four beats you will do your partner's motion and he will do yours. At the next set of four beats you change back to your motion. Change each time you hear a new set of four beats. Ready? This will take real concentration. Begin.

   Stop and relax.

SENSE PERCEPTION, IMAGINATION AND RELAXATION:

Concept: The senses can stimulate the imagination.

Procedure: Sit down. Close your eyes and listen to the sounds you hear outside of the classroom. Choose one sound and listen closely to it. Think about who is making the sound and why. Are they doing something or going somewhere. Think up a little story about the sound.

(Allow a couple of minutes for thought. There are several possibilities after they have been listening and thinking. You may not wish to do anything to follow-up. A follow-up is not always necessary or desirable. However, you may want to ask if anyone would like to share his thoughts with the class. Or, you may ask them to share their thoughts with the person sitting next to them.)

SUGGESTED COMPOSITION ACTIVITY:

Think of a particular sound that you don't usually hear in the classroom (like an explosion, a fire siren, a baby's cry, a lion's roar, and so on) and write a story about it.

What is the sound like?
What caused it?
How many times was the sound repeated?
Who (or what) heard the sound?
Where were they?
What did they do?

For students who have a hard time getting started, suggest they think of a person walking through a jungle and hearing a strange sound.

ORIENTATION

OBJECTIVES:

1. To follow movements in an echo pattern.

2. To develop and act out a simple plot.

MOVEMENT AND CONCENTRATION WARM-UP:

Concepts: Movements are made with different kinds of effort determined by use of weight, time and space.

Concentration of attention should be focused on a specific goal.

Procedure; 1. Imagine that you are an echo. Echo what I say to you. Come here. In what ways does an echo sound different from what was originally said? (Softer, quieter, slower.) Let's try it again. Come here. Where are you?

2. Let's see if we can echo some movements now, instead of our voices. Remember, the echo waits a second and is a little slower and lighter than the original movement. (Do a series of simple movements for the children to echo. Then either choose a child to be the leader or divide the class into pairs and ask the children to echo their partner's movements.)

PLOT AND IMAGINATION EXERCISE:

Concept: A play has a beginning, a middle and an end.

Procedure: 1. Introduce: Plays and stories are alike in many ways. One way is that each play or story has a beginning, a middle and an end. Let me tell you the beginning of a story. (Use your own idea or the following.)

> At first the noise was faint and seemed far away. The children sat wondering what could be making such an odd sound. As they sat, the noise grew louder and louder. It seemed to be coming from all directions--as if it were surrounding them. They rushed to the windows to see what was happening.

That is the beginning of the story. What do you think they saw out the window? (Listen to as many ideas as they offer. Arbitrarily choose one and let the children expand on the action, by asking them what happened next, etc. Then ask them how they want the story to end.)

2. Plan: Now I'm going to tell you a different beginning for a story. Afterward we will divide into groups and you work out the rest of the story. Here it is:

   They were walking to school as usual one morning when suddenly the sky grew darker and darker. And in the distance they saw a light blinking off and on and transmitting a curious beeping sound.

   (You may want to write the foregoing on the chalkboard before class begins.

   The class can work in groups of five or six--perhaps divided into rows.)

   Take time now to discuss your ideas and decide on a middle and end for the story. After you have planned the story, try acting it out.

3. Act: (All groups act simultaneously. Do not have each group perform for the rest of the class in these early attempts.)

4. Evaluate: (Ask them to share their ideas for the middle and end of the story. Ask if they ran into any problems.)

ORIENTATION

OBJECTIVES:

1. To stretch in different directions and determine a purpose for the movement.

2. To reveal the objective of a character through action.

MOVEMENT WARM-UP:

Concept: The body can move in diverse ways.

Procedure: Stand up and stretch as high as you can. Now stretch as far out as you can. Without bending your knees, reach as far down and out to the side as you can.

We were reaching and stretching just to reach and stretch. Now let's reach for a different purpose.

Stand up and this time reach up high to straighten a crooked picture on the wall. It is very high. Step back to see if you are satisfied. If not, fix it.

Now pick up some of those books on the floor beside you and put them on that high shelf. Fill the shelf with books. Some of the books are heavier than the others and harder to lift.

Now you see some flies. Get your fly swatter and reach way out to swat them. Stretch.

Can you think of any other reason you might be stretching and reaching? (Try out some of their ideas. To end the exercise, do the following if the children have not already offered this reason for stretching.) Lie down and take a nap. Curl up in a ball like you might do when you sleep at night. Now it is time to wake up. Stretch all the kinks out of your legs and arms as you slowly sit up. Yawn--really stretch your mouth in a super sized yawn. And relax.

CHARACTER AND CONCENTRATION EXERCISE:

Concepts: A character always has a reason for what he does.

Concentration of attention should be focused on a specific goal.

Procedure: 1. Introduce: In every story or play the people, or characters, have purposes for everything they do. In our own lives, we have purposes for all our actions too. For instance, what is your purpose when the bell sounds at noon? (To be the first one in the lunch line, or to meet a friend, or

to eat fast in order to play, etc.) So what do you do? What is your purpose when you hear the fire alarm? What do you do? What is your purpose when the bell rings at the end of school? What do you do?

2. Plan: Today we will act out some character purposes. Imagine that you are a creature from outer space. You have landed on earth and have wandered into this school and this classroom. You have never seen a classroom and you haven't any idea what it is for. Your purpose is to explore the room. Remember to do it as if you had never seen any of the things here before.

3. Act: (Give the signal to begin. After they have been exploring for a while, you might ask them to show something strange they found to someone else and talk about it. You may find some speaking in English, and others making up a foreign language. Either is acceptable. The playing time should be rather short.)

4. Plan and Act: (Describe briefly two other situations for the children to act out.

   1. They were going home rather late from school and found themselves being chased by someone they were afraid of. The scene opens when they come into the classroom to hide.

   You can add to the atmosphere by side coaching, saying that the person chasing them is coming down the hall, stopping by the door, then he goes on to a different room. The children are relieved, come cautiously out of hiding, then hear the door being opened.

   The purpose throughout is to hide.

   2. They have lost something important to them and their purpose is to find it. Before the scene begins, ask them to decide exactly what it is they are looking for.

   You might ask if they can think of any other purposes that a character might have for being in their class room. (Examples: to escape from fire, to pass an examination, to send a note to a friend without the teacher seeing.)

5. Evaluate: (The point of this discussion is to help the children realize that the purpose of the character determines what he does and the way he does it. The discussion should

continue only so long as the children are interested.

Questions such as the following might be asked: In the first situation your purpose was to explore. Exactly what did you do? (Looked under the desk, smelled a pencil, turned on a light switch, etc.) In the second situation your purpose was entirely different. Were your actions different? What did you do? Did you move in a different way? In the third situation, when you were trying to find something you lost, what did you do? How was the way you searched different from the way you explored earlier?

ORIENTATION

(This lesson is especially designed to use when the class is moving to a larger room for drama--gymnasium, stage, multipurpose room, etc. However, the lesson can be used in the regular classroom, if space permits.))

OBJECTIVES:

To become familiar with the larger space of a different room through movement exploration and sense perception.

MOVEMENT WARM-UP:

Concept: Movement occurs in space.

Procedure: (Divide the class into four teams. Each team goes to one corner of the room, or whatever boundaries you set for them. Each team is to decide on a way to cross from their corner to the diagonally opposite corner. One team crosses at a time. After one particular way of moving has been used, no other team can use that way. Allow a maximum of five seconds between crossings, or the team whose turn it is, forfeits their turn. The game can go on until they cannot think of any other ways to move, or until interest lags. There are many possibilities for movement other than the usual running, skipping, and jumping. A beginning list might include rolling, walking on heels, toes, moving sideways, backwards, moving in partners, combining movements, etc.

At the end of the game, ask them to sit down and relax.)

(Note: You might wish to establish the use of the tamborine or cymbal as a control device during this lesson, if you have not already done so. When you strike it loudly, everyone is to freeze in position and listen closely. Such a device is generally more effective than trying to shout over the movement sounds and voices.)

SENSE PERCEPTION EXERCISE:

Concept: Sense perception is heightened by conscious focus on the senses.

Procedure: Close your eyes, or cover them. You have been moving many ways in the open space of this room. Now think of what you saw in the room today other than people. What colors did you notice, what shapes did you see? Try to remember everything you can about the room.

Now open your eyes. Look around and try to find five things that you did not notice before. (If you wish, they can walk around the room.) Show a friend one of the things you just saw

and he'll show you something he noticed.

Did any of you see something you didn't expect to see?

MOVEMENT AND IMAGINATION:

Concepts: Movement can stimulate the imagination.

Movement occurs in space.

Procedure: Stand and find a place where you have enough space. Test your space by extending your arms to the side and in front and back of you. If you do not touch anyone else, you have enough space.

Stand in the center of your space and notice how much space you have. If you put imaginary walls around it, you might call it your own space capsule. See if you can move around the room slowly, taking your own space with you and trying not to bump into anyone else's space. (Allow a minute for the movement.)

Good. You were all walking last time. This time you may move in any way you like as long as you move slowly, taking your own space with you. Some may want to move slowly close to the floor, some may want to turn slowly--or twist, or move slowly some other way. (Give the signal to begin. After they have moved a while, side coach the following.)

As you move, think of what you might be that moves so slowly. Try to move your body so we can really see what you are.

If you are an animal, find something you like to eat and eat it in the way the animal would. If you are not an animal do something that only you can do.

Find a partner. Show your partner what you are doing. Maybe he will be able to tell what you are.

(Stop the action and give those who want to time to tell what they were and what they did to show what they were.)

AIR AND WIND
(tape--optional)

OBJECTIVES:

1. To become aware of the space around oneself.

2. To use different kinds of effort as necessary for the problems set forth.

3. To work with a partner to create a scene on a stormy sea.

4. To use sensory recall to recreate the feeling of the warmth of the sun and the taste of a refreshing drink.

5. To use given stimuli to imagine and portray varying aspects of underwater life.

ORIENTATION

OBJECTIVES:

1. To develop trust in a partner.

2. To exercise the imagination.

CONCENTRATION:

Concept: The concentration of attention should be focused on a specific circumstance.

Procedure: Find a partner. Decide who will be A and who will be B.

We are going to feel what it would be like to be blind today. The A's will close their eyes and be guided around the room by the B's. You may hold on to each other's hands, but leaders, talk to your blind partners telling them which direction to go as you guide them. When I tell you to change over, the guides become blind and the blind become guides. Begin at my signal. (Signal) Change over. (Allow a minute or so for each.)

Change over again. See if you can just touch fingers instead of holding hands this time. Good. Sit down.

This time we will put some obstacles around the room. (Chairs, wastebasket, desks, etc.) Guides will not touch the blind ones at all. Just walk beside them and tell them how many steps to take, when to turn, when to stop, etc. Move slowly. Ready, begin. Change over.

Stop and relax. (Discuss the experience if the class wants to.)

CHARACTER EXERCISE:

Concept: The physical appearance of a character affects the way he moves.

Procedure: Imagine that you had an accident on the playground and you broke your ankle. Your leg is in a cast up to the knee. How would the leg with the cast feel different to you from the leg without a cast?

Walk around as though you have the cast on right now. Feel how heavy it is to you.

Even though you have a cast on your leg, you still have to take a bus to the library to get a book you need for school. Think about how it will feel to climb the steps into the bus, pay the

driver, find a seat, get off the bus--climb the steps to the library, find your book and then read it. You may decide how you are going to get home--whether someone will pick you up or whether you'll have to go back by bus.

Find your own space and as you move take your space with you so you don't bump others.

IMAGINATION EXERCISE:

Concept: The use of an object can stimulate the imagination.

Procedure: (Several large objects such as rolling-pins, ropes, towels, drum, box, plate, etc. should be available. There should be one for each group of six children in the class.)

Let's all sit in a circle on the floor. (Bring one of the objects to the circle and hold it up.)

This is obviously a box, but forget for now that it is a box and imagine what it could be. Maybe it's a giant's building block or a magician's magic silk hat. As I walk around the circle, tell me what you think it could be. (If someone has no answer, go on quickly to the next person, with no criticism. If ideas keep flowing, the teacher can go around the circle four or five times. The idea may be repeated with another object.)

Now, get into groups of five or six. Each group will have an object to think about. (Place the object in the center of each circle.) Let's take a minute to think about the objects. Think of what they might be and how they might be used. At my signal, a volunteer in each group will take the object from the center of the circle and use it in some way that will show what it is. Then pass it on to the left. Let's see how many different ideas each group can come up with.

SENSE PERCEPTION AND PLOT

OBJECTIVES:

1. To use sensory recall and pantomime to establish a sense of place.

2. To prepare and play a scene with conflict in it.

SENSE PERCEPTION WARM-UP:

Concept: Sense perception is heightened by conscious focus on the senses.

Procedure: A little later we are going to do something that requires our concentration and our senses to be very keen. So let's practice sharpening our senses for a little bit.

First, our noses. Can you smell chalk, or paste or anything that might let you know you were in a classroom if you couldn't see? Close your eyes, if you like, and try to detect classroom odors. Now, remember a feeling in your nose that makes it tickle.

Now let's think about our ears. Close your eyes and listen. What do you hear? Now, imagine someone is walking down the hall. Listen to the footsteps that you imagine.

Now, our eyes. Try to remember what it is like to look around in the dark, when all you see are big shadowy shapes. Think of your room in the dark. Look at it.

Now, our sense of touch. Touch something in your pocket, or purse, or desk. Think of how it feels. Now put it down and imagine that you are touching it again. Let your fingers remember what it is like.

SENSE PERCEPTION EXERCISE:

Concept: (same as above)

Procedure: Have you ever been in an attic? How would you describe an attic to someone who had never heard of one before? (Musty smell, dark, cobwebby, creaky boards, boxes, trunks, low ceilings, etc.) There is something kind of exciting about exploring an attic. Why is it exciting?

Today let's imagine that everyone has gone from the house except you. And you decideto explore the attic. How do you get into the attic? Let's see if you can get such a clear picture in your mind of what the attic is like that you can actually feel the cobwebs in your face, hear the creaking boards, smell the

musty air, see the boxes and trunks. Get ready to go up to the attic now. When I give the signal, you may begin exploring the attic, to see what you might find.

(After they have played a couple of minutes, sidecoach.) As you look around you find something very unusual. Look at it carefully. Where could it have come from? What will you do with it? (After they play out the action, call "Curtain." Many will want to discuss or pantomime what they found. Ask if they heard anything, or touched something that really made the attic seem real to them.)

PLOT EXERCISE:

Concept: A play is about people in conflict.

Procedure: We actually have the beginning of a play here. What usually happens to people in stories and plays? (Accept all answers. They will probably mention that people get into trouble or have a problem. Maybe someone will use the word "conflict." If not, introduce the word to the class.)

What might happen to turn this story or play about the attic into a mysterious and kind of scary story? (Listen to the children's ideas and then choose one that nearly everyone seems to find exciting. They will have many ideas, such as someone hiding in the attic, or, stolen jewels being found, or the door locking behind them, etc.

(After the basic idea is chosen, ask them how it will all work, who will play what parts, how it will end, etc. You may do all this planning with the entire class, followed by everyone acting, or half the class acting. Or, you could divide the class into groups of six or seven to work out the scene.

These early planning sessions are generally more stimulating and successful than the actual playing of the scene. However, by playing, they will soon learn to plan more efficiently and clearly. If the playing becomes too disorganized and confused, call "Curtain." Ask them how they can clarify the situation. Each person should know exactly what his objective is and what he will do. The children will probably want to play the scene more than once.

Occasionally some children want to tell everyone else what to do and when to do it during the play. If this occurs, try to make it clear that each person is responsible for his character's action and no one else's. Just as in football or baseball, each man has his job, and if everyone does his own job, the team makes a good showing. You might point out that team strategy is planned out before the play is executed. During the play, everyone just keeps his mind on his job and doing the best he can.)

Alternative Procedure: (Do as the original lesson suggests in the first paragraph.

Listen to the children's responses to the question, "What might happen to turn this story or play about the attic into a mysterious and kind of scary story?" Ask them to play the beginning scene where they are exploring the attic again, and after they have played awhile you will introduce the conflict. At the appropriate time, use one of their ideas. For example, "Look what happened! The door to the attic slammed and there isn't any door knob on this side. You're locked in!" Or, "Shh! Listen, I thought I heard footsteps that didn't sound like ours. Someone may be hiding up here." The children then react as they would to the particular conflict introduced while they play instead of planning the action out beforehand.

Either the original or alternative procedure may be used in this lesson. The original may be a bit more chaotic and diffuse, but it does serve a definite purpose in pointing out the necessity for team work and planning. The alternative procedure is a simpler, more direct way to develop the conflict. Either way is valid.)

PRE-HALLOWEEN

OBJECTIVES:

1. To warm up the body and mind preparatory for speaking.

2. To use role playing to discuss a subject with a partner.

MOVEMENT WARM-UP:

Concept: Movements are made with different kinds of effort, determined by use of weight, time, and space.

Procedure: Today we are going to begin with a game in which we use balls. I'll start out. I have a certain ball in mind. I'm going to do something with it. As soon as you know what I'm doing, don't say anything, just start playing the same game I am. (Choose any game you wish--ping pong, basketball, baseball, etc.)

Now you think of a certain kind of ball--any kind you like--and think of how you might play with it. (Choose someone who has an idea. The class watches and as soon as they know what the game is, or the activity is, they join in.)

SPEECH EXERCISE:

Concept: Natural flow of speech stems from involvement in the situation.

Procedure: How many of you are planning to go trick-or-treating this year? Why do you like to go? In recent years some parents have really been against trick-or-treating. Do you know why?

Find a partner. One of you will play the parent who is telling his son or daughter that he cannot go trick-or-treating this year. The other is the child who has really been counting on going. He has his costume all ready, plans made with his friends, etc. He feels his parent is not being fair. What do you think is the main objective of the child? (To convince the parent that he should be allowed to go trick-or-treating.) What is the parent's main objective.? (To insure the safety of his child.)

(No planning time is necessary once they decide who is the parent and who is the child. After they have talked a few minutes, tell them they have one minute to end the scene. Afterward you might ask if any of the parents heard some pretty good arguments from the children and vice versa. Also, talk about the different endings they worked out.

ADDITIONAL ACTIVITY:

The class might be interested in debating the topic: Halloween should be banned. The debate, or discussion, could take place in small groups in order to achieve broader participation. Pros and cons could be listed and after five minutes, the lists of the various groups could be compared.)

THE STRANGE VISITOR (tape)
(Halloween)

OBJECTIVES:

1. To establish a mood of mystery.

2. To invent movements for the various parts of the visitor's body.

3. To enact the story.

PROCEDURE:

(Before the tape is played, create an atmosphere of mystery in your room. The lights can be dimmed or turned out. Perhaps a candle could be lit. The children should be seated and quiet when the tape begins.

The tape opens with a few moments of music and a warm-up exercise, followed by a brief introduction and then the story.

After the story, the children are guided to think through the character of the old woman and then act the episode out.

Then they are guided to explore possibilities of movement for the various body parts. You may need to stop the tape occasionally to allow more time. Then they are asked to plan how they will assemble the creature without climbing on each other.

At this point you can divide the class into groups of about nine or ten--the parts of the body can be played by varying numbers of children. Each group is to plan how they will act out the story.

There are three possible ways to proceed. One, you can replay the story told on the tape and they can act it out, taking their cues from the words. Two, you can replay the portion where the music is played as background and only the entrance cues are given. They can act out the story to the music and also use their own dialogue. Three, at the end of the tape, just the music is played. The children can time the action the way they want to. In both the second and third alternatives, the children will need to plan and practice the dialogue carefully so the mood keeps building to the final climax. In all cases, they need to decide how they will end the scene. Each group can go through the story once or twice and then if they wish, play it for the rest of the class.

ADDITIONAL ACTIVITY:

If you are interested in choral speaking, this story lends itself very well to choral work. Some children could act the story while others read it.)

THE STRANGE VISITOR
(Adapted from an English Fairy Tale)

A woman, alone, sat spinning one night.
She sat, and she spun.
So alone.

A gust of wind; the door opened.
No one there?
Mmmm.

In came a pair of broad, broad feet
And sat themselves down by the fireside.

A woman, so lonely, sat spinning that night.
She sat, and she spun.
Was she alone?

In came a pair of long, long legs.
Sat themselves down on the broad, broad feet.

The woman, so lonely, sat spinning that night.
She sat, and she spun.
Was she alone?

In came a body, so round that it whirled.
Sat itself down on the long, long legs.

The woman, so lonely, sat spinning that night.
She sat, and she spun.
All alone?

In came a pair of waving arms.
Sat themselves down on the body.

The woman, so lonely, sat spinning that night.
She sat and she spun.
All alone?

In came a head; it wobbled and lurched.
On top of the waving arms it perched.

The woman, so lonely, stopped spinning that night.
She looked at the creature by the fireplace light.

"How did you get such broad, broad feet?"
(The creature responded, and I repeat,)
"From much walking, from much walking."

"How did you get such long, long legs?"
"From wandering the earth
To see what it's worth."

"How did you get such a round, round body?"
"From chasing in circles,
Unending circles."

"How did you get such long, waving arms?"
"From swinging the sickle,
The ax and the sickle."

"How did you get such a wobbly head?"
"It's held by a thread
Waiting to be fed."

"But, what did you come for?"
"Come for?
YOU!"

CHARACTER AND PLOT

OBJECTIVES:

1. To communicate through gestures.

2. To invent obstacles for a given situation.

CONCENTRATION:

Concept: The concentration of attention should be focused on a certain goal.

Procedure: Today we are going to have conversations without words. First, let's think of some things we say to each other in our everyday lives that we don't use words for. (Gestures for hello, good-bye, come here, go away, yes, no, maybe, I don't know, sit down, etc.)

Think of something you could tell someone to do, without using words and without mouthing the words.

Find a partner. One of you begin the conversation and see if you can make the other person understand. You'll know he understands if he does what you direct, or responds to it in some way. Then the other person can give a direction. Switch back and forth until I give the signal to stop.

(After they have worked on the problem a minute or two, tell them to put more distance between themselves. Keep adding distance periodically, until the partners are almost across the room from each other. Afterward, they might want to discuss any differences they may have noticed in their communicating at various distances.)

CHARACTER AND PLOT:

Concepts: A character reacts to an obstacle.

A play is about people in conflict.

Procedure: 1. Introduce: You are deep-sea divers exploring a sunken ship. Your objective is to find clues as to why the ship sank. What obstacles might come up that you would have to deal with while you are trying to find clues? Don't tell me, just think of one or two possibilities to yourself.

2. Plan: (Divide them into groups of five or six. They can discuss various obstacles and either decide on one that their entire group will use, or decide that each member of the group will handle his own obstacle. Ask them to decide how they will end the scene.)

3. Act: (All groups can act their scenes simultaneously. If you have some slow moving music to accompany them, you may want to use it. The music is not a necessity, however.

   If some groups are eager to show their scenes to the class afterward, they could do so. However, the playing of the scene and the involvement in it on the part of the players is what we are interested in, not playing for the benefit of the audience. The class should not expect to show their scenes individually each time.)

4. Evaluate: (If the audience situation is used, ask what obstacles they saw the divers reacting to. If not, ask the entire class what different obstacles they came up against. Did the divers have any trouble communicating?)

SUGGESTED COMPOSITION ACTIVITY:

Have students write a story about a deep-sea diving adventure.

What did they think about as they descended into the water?
What interesting things did they see?
Was there danger or excitement?

If some students have difficulty getting ideas, you might suggest finding gold on a sunken ship, fighting sharks, or running into an octopus.

Students may wish to illustrate their stories. An interesting sea diorama may be made using two paper plates. Make the scene on one paper plate, then cut a circle from the center of the second paper plate and invert it over the first. Tape the edges together and the finished product will resemble a porthole scene. Paper objects may be suspended from thread to give a 3-D effect.

SPEECH (tape)

OBJECTIVES:

1. To become aware of the various body joints through movement.

2. To make appropriate sounds according to mood.

The opening exercises deal with use of the various joints or hinges of the body and the way they move. The remainder of the lesson develops the concept that content is expressed by tone and pitch as well as words. In it a bored monkey in the zoo is given a television set and mimics the actions and sounds on the television.

SUGGESTED COMPOSITION ACTIVITY:

Ask students to pretend they are the zoo keeper and to write a description of the monkey's antics. Tell them to pretend they were peering through a hole in the door watching the monkey and the television set.

What things did the monkey do?
What did he seem to be thinking?
What words would the zoo keeper use to describe the monkey's movements?

CONCENTRATION (GIVE AND TAKE)

OBJECTIVE:

To participate in activities requiring partners to work together in a give and take situation.

CONCENTRATION WARM-UP:

Concept: Concentration of attention should be focused on a specific object.

Procedure: Find a partner and your own space to work in.

We are going to have a tug-of-war today, but this tug-of-war will be different from other kinds you might have had because you are going to imagine the rope. Right now, concentrate on the rope. How thick is it? Is it smooth or rough? What color is it? Feel it between your hands. Make it real.

Get ready for the tug-of-war with your partner. Really think about what you are doing and pull hard on your rope. At my signal begin.

(The children should become so involved that they show signs of exertion when they are through. As they play, they will probably discover how to work together in the give and take situation which requires them to respond to a strong pull from their partners by allowing themselves to be pulled. Otherwise the game won't seem real. Afterward, briefly discuss the necessity for a give and take relationship. Ask them how they knew when to pull and when to allow themselves to be pulled. Any activity with others requires concentration on the object and awareness of the action of the others in the group. Conversation is another give and take situation--if two people talk at once, nothing is communicated.)

CONCENTRATION EXERCISE:

Concept: (Same as above)

Procedure: (Prior to the lesson prepare cards with one activity on each card. The activities should be those that can be done by two people. For example, taffy pulling, making a bed, playing catch, spreading a blanket, etc.)

Find a partner. Do it now and find your own space on the floor. I'm going to give each pair a piece of paper with an activity on it. At my signal, you are to begin working with the idea on the paper. You will need to see the object you are going to use and never take your thought off of it while you are working.

When you are quiet and in position to begin I will give the signal to start. (Afterward, evaluate with the class what they did that made the experience real to them.)

CHARACTER EXERCISE:

Concept: A character always has a reason for his action.

Procedure: Find a different partner.

Now you are two friends who each have ten cents to spend. You decide to put your money together to buy something you can share for twenty cents. Each of you wants to buy something different. You will try to convince your friend to buy what you want and he will try to convince you to buy what he wants. Don't forget what you want. Make it sound so good he'll want it too. Maybe one of you will be able to convince the other.

(Afterward, briefly discuss how the foregoing scene was like the tug-of-war game they played earlier.)

(Note: This particular lesson can be referred to repeatedly throughout the year when they forget the necessity to work together in a give and take relationship. Soon, all that will be necessary is a quiet verbal reminder from the side to give and take.)

SPEECH DRILL

OBJECTIVE: To enunciate clearly.

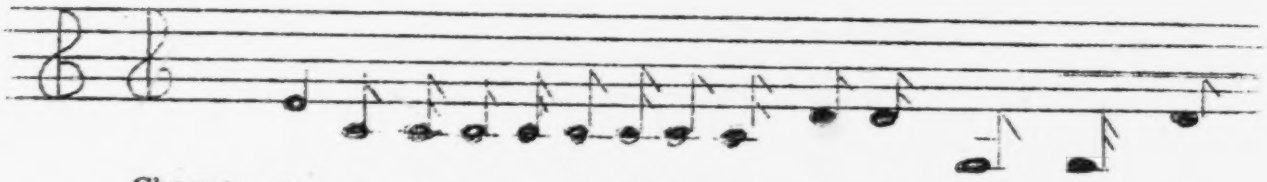
SPEECH WARM-UP:

Concept: Speech communication needs clarity of diction. Rhythm is constant.

Procedure: (Ask the students if they remember any nursery rhymes from when they were younger. You may want to list some on the chalkboard. Then lead them in the chorus of the song and one of the rhymes. Divide the class into two or three teams. The whole class sings the chorus. Then, without missing a beat, Team A sings a nursery rhyme. All sing the chorus and Team B, without missing a beat, sings a different nursery rhyme. The game goes on until one team cannot think of any more rhymes.

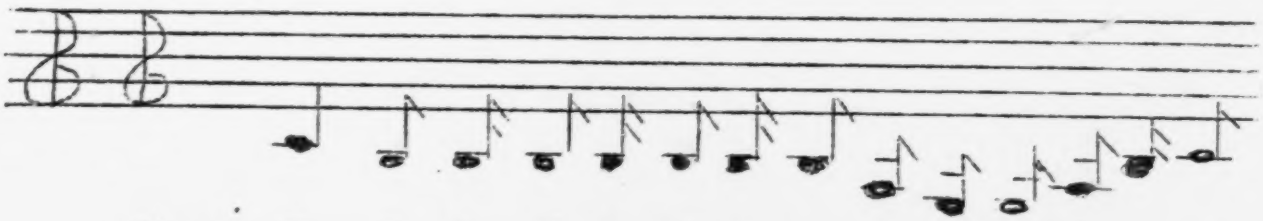
Encourage them to exaggerate mouth movements. They may also enjoy clapping when they sing as well.

The tune is the same for the chorus and all the rhymes.)



Chorus: Oh A B C D E F G H I J K L M

Rhyme: Oh Ma ry had a lit-tle lamb, It's fleece was white as snow



Chorus: N O P Q R S T U V W - X Y Z

Rhyme: And ev ery where that Ma ry went the lamb was sure to go.

SPEECH EXERCISE:

Concept: Speech communication requires clarity of diction.

Procedure: I'm sure all of you have talked on the telephone many times.

Find a partner and sit back-to-back. Each of you is going to talk on the phone. You will need to speak very clearly because you will not be facing each other. You are concerned about your homework assignment. The two of you are to make a social studies report together and you need to divide the work up and decide what part each will do. Take a minute to plan what the subject of your assignment might be and who will make the call.

Get into position and begin when I give the signal.

(You will find that this exercise requires real listening and concentration since there are others talking at the same time. If the noise is such that they can not hear at all, either ask them to move away from the others, or have only half of the class participating at once. If they succeed with this exercise easily, ask the partners to put greater distance between them, still with their backs toward one another.)

PLOT AND THEATRE FORM (lights and properties)

OBJECTIVES:

1. To prepare and act scenes in which an object causes a conflict.

2. To use the stage convention of lights to begin the action.

MOVEMENT WARM-UP:

Concept: Awareness of the body facilitates movement.

Procedure: Find your own space. Shake your hands but make them go in opposite directions.

Can you do the same thing slowly?

While you keep your hands shaking slowly, move them in a bigger way as far as you can up or down, forward, backward, side to side. Maybe you will have to change the position of your body while you are moving. You might want to work from your knees, sitting or lying down. Discover how many different ways you can move and still keep your hands shaking.

Does it feel the same to you to shake your hands slowly as to shake them fast?

This time we still want to make big movements but at my signal the shaking will go from slow to fast and back to slow at the next signal.

Keep the movement big but change from slow to fast when you hear the signal.

(After several changes of speed stop the activity.)

PLOT AND THEATRE FORM:

Concepts: A play is about people in conflict.

A change in lighting is one way to prepare the audience for the beginning of the play.

Simple props can add to the clarity of a play.

Procedure: 1. Introduce: (Assemble enough objects so that each group of three or four children has one. The objects should be commonplace and the first response to the objects should not be that they could cause trouble. Possibilities might include an orange, a lovely stone, a ring, a toy, a comic

book, etc. Take each object out in front of the class and very briefly comment on its good qualities. A single word or phrase will suffice.)

These items are not the sort that you would think might cause trouble--but they might. And that is what a play is about--people in trouble. How could a toy cause trouble? (Kids fighting over it, or the toy breaks, or someone steals it, or it goes into the street and a car comes, etc.)

2. Plan: (Divide the class into groups of three or four. Each group is given one object.)

   Decide how the object might cause trouble. That will be the conflict in your play. Then decide how you will begin the play and how you will end it.

3. Act: (All play simultaneously once, then each group can play their scene for the class if they want to. Before they begin the individual scenes, ask them how an audience knows when a movie or play is about to begin. Usually the house lights go off and the stage lights come on. They've probably noticed that when the lights dim, everyone is very quiet, waiting to see the action.

   Ask for a volunteer to work the lights. Even if all the lights are on one switch, they could all be on at first, then off in preparation for the play, then on as a signal for the action to begin.

   Before the "stage manager" or "lighting technician" turns the lights on, he should always be sure that the audience is quiet and attentive and that the players are in their places, quiet and ready to begin.)

4. Evaluate: How did the group use the object to create a conflict? Was the trouble solved? How?

(After this lesson, whenever scenes are acted for the rest of the class, a "stage manager" can be appointed to work the lights. This is usually a coveted job.)

ADDITIONAL ACTIVITIES:

There is a lesson on using lights to help create atmosphere in the third grade drama curriculum, Lesson 11.

CONCENTRATION AND SENSE PERCEPTION DRILL

OBJECTIVE:

To use the senses to respond to and use an imaginary object.

CONCENTRATION AND MOVEMENT:

Concept: The concentration of attention should be focused on moving in a unique substance.

Procedure: Walk around the room and as you do, become aware of the space around you. (Allow a minute for movement.) Imagine that the space around you is not filled with air at all. It is filled with a totally new substance you have never felt before. Feel this substance with your whole body. Push it and pull it. Make it into a big pile and jump in it. Gather it up and make it move. Will it float? Find a way to make it fly away.

CONCENTRATION AND SENSE PERCEPTION:

Concept: The concentration of attention should be focused on the details of the imaginary object.

Procedure: Get into groups of five or six and make a circle on the floor. In the center of the circle are several different objects. Only you know what they are, since the objects are imaginary. Take a minute to think about an object and what you might do with it that will help the rest of your group know what it is. You will need to show by the way you handle the object whether it is heavy or light, what its shape and size are.

At my signal, one of you will go to the center of the circle and take an imaginary object back to the circle. Handle it so we can clearly tell what it is, then pass it to the next person. The next person may remold the object to change it into something else. You can make it bigger or smaller, blow it up like you would a balloon, or squash it down or cut it or shape it in any way you need to, to make it clear what it is. Then handle the object as you normally would. And pass it on.

Choose someone to begin, and start at my signal.

PLOT END DRILL

OBJECTIVE:

To plan and act an appropriate ending for a scene.

CONCENTRATION WARM-UP:

Concept: The concentration of attention should be focused on a specific circumstance.

Procedure: Imagine that you must get across a very deep ravine. (If the children are not familiar with ravines, choose another situation more suitable to their locale.) The only way to go across is on a log suspended over the ravine. Before you start, look at the ravine and how far down it is. Look at the log. What is the surface like--is it mossy in places? I wonder how you'll cross it and if you will have any difficulties. Begin. (Cymbal might be played to help heighten tension.)

PLOT EXERCISE:

Concepts: A play has a beginnin, middle and end.

A play is over when the problem is solved.

Procedure: (Often children have difficulty in knowing how and when to end their scenes. They seem to go on interminably. Perhaps a brief discussion, such as follows, will help.)

The situation we just played, crossing the ravine, was really a mini-play all by itself. Did it have a beginning? (When they started across.) A middle? (What happened during the crossing.) Was there an obstacle, or a problem? (Having to go across on the log, which was highly dangerous.) How did you know when to end the scene? (When the problem was solved, or the obstacle was overcome.) We could have made the scene a bit longer, by having more happen during the crossing. Perhaps there could be people waiting on the other side, giving directions, trying to help and at the end, cheering. But essentially, a plot has a beginning, middle and end. And the end comes when the problem is solved.

Today, we will divide into groups of three or four. I will give each group a beginning and indicate a problem. You plan what happens and how to have a good ending.

(Some suggestions for scenes follow, but feel free to construct your own situations.)

1. You open the closet door and all the clothes are gone.

2. Your father told you not to swim too far from shore.

3. You are hiking up a steep mountain path and one of you stumbles and injures a leg.

4. You are playing baseball and the ball hits an old lady and knocks her down.

5. You take your new bicycle to school against the advice of your parents.

6. You take a very valuable rock to school to show the class, and lose it.

7. You call your dog for dinner and he doesn't come.

8. You tattled on somebody and now no one will play with you.

(Allow a few minutes for planning and trying out the scenes. Then, the scenes can be acted for the class audience, with particular attention being paid to appropriate endings. This will probably take two days to complete.)

HOLIDAY

OBJECTIVE:

To confront a problem and react to it spontaneously.

IMAGINATION EXERCISE:

Concepts: The senses stimulate the imagination.

Imagination can be stimulated by the need for solving a problem.

Procedure: Find your own place on the floor. You are in your own bed asleep. It is the day before Christmas. You wake up and notice how bright your room seems even though the lights are not on. You go to your window and see that a lovely white snow has fallen during the night. Quickly get your warm clothes on and maybe you can play before breakfast is ready.

(Allow a few minutes for free snow-play.)

Your mother calls out the door and asks you to shovel the sidewalk. You don't mind. Shoveling the first snow of the year is kind of fun. You get the shovel and begin work. (After they have shoveled a bit, continue.)

You are shoveling away and suddenly you find that you have uncovered a package. It is beautifully wrapped and, strangely enough, it is not wet at all. Pick it up and examine it. There doesn't seem to be a name on it. You've never seen such a beautiful package. Could a person really have wrapped it? Will you open it? Does it have anything to do with you?

Now, take your time and continue the scene. What would you do? (When some have finished playing, indicate quietly that they should sit down until the others are through.)

(Afterward, many children will be eager to share what they found and what they did with the package.)

MOVEMENT EXERCISE:

Concept: Physical and mental relaxation are quieting at the close of an activity.

Procedure: We see so many exquisite candles at this time of year. Imagine you are one of those candles. Get into the shape of the candle you see, now. I will light the wick and let's see how you melt, very slowly changing your form and shape. Slowly, gradually, melt until you are only a pool of wax on the floor.

THEATRE FORM--Costume I

OBJECTIVE:

To enact characters and scenes in which costumes, in this case hats, help the children express ideas.

(Prior to this lesson, ask the children if they can bring from home some old hats, or other items to be worn on the head. The greater the variety of head gear, the better. You might ask them to think of as many kinds of hats as they can and write a list on the chalkboard. Such a list might include a nurse's hat, chef's hat, football helment, Indian bonnet, veil, fireman's hat, witch's hat, etc. A local Salvation Army store or rummage sale might also be a source for different hats. There should be enough hats so that every child can wear one.

After this exercise, the hats can be put in a large box and kept on hand as part of the "costume department," and available for children to use in their scenes, if they would like to do so.)

THEATRE FORM AND IMAGINATION:

Concept: Costumes can stimulate the imagination and add to the clarity of character portrayal.

Procedure: (The hats can be placed on a couple of tables for all to see. If possible, arrange for some time for the children to try on various hats and talk among themselves. A good time might be when they assemble for class in the morning. A word of caution at the outset, regarding reasonably careful handling of the hats, might be advisable.)

1. (Distribute the hats in some way, preferrably letting the children choose the hats they want to wear. Explain that they will have the opportunity to try on several different hats in the course of the day.)

   Put the hat on your head and think for a moment about the kind of person who might have worn such a hat. Does it seem to be the hat of an elegant lady, an old, old woman, a football player, a sailor, a magician? (Examples depend upon the hats available.) Think about the way the person walks when he wears the hat and what his posture is like.

   Without any talking, I want you to stand up and walk around like the person you have imagined. (Allow a minute for them to walk, then sidecoach the following.) While you walk, think of what the person might be doing while he wears

the hat. When you have an idea, begin doing it. (Allow a couple of minutes for play.)

Now exchange hats with someone else. Think who this person might be. (Repeat procedure one or two more times.)

(Afterward they might want to discuss briefly how they may have felt different in the various hats and if they found themselves walking differently.

2. Distribute the hats again. This time each child should close his eyes and take a hat. You may want a box for women's hats and one for men's hats. Divide the class into groups of three. Each group is to plan a scene in which either one hat or all the hats are the source of trouble. They need not wear the hats, but they should be used in the scene somehow.

   Allow time for the groups to plan their scenes and try them out. Any group who would like to act their scene for the rest of the class could do so.

   Comments from the children would be in order, discussing good use of imagination and how the use of the hats contributed to the effectiveness of the scene.)

SUGGESTED COMPOSITION ACTIVITY:

Write the title "The Adventures of a Hat" on the chalkboard. Then ask students to write about the imaginary adventures of a hat--it could be one of the hats from the assortment, or another type. They should tell also what the hat looks like, as well as tell of its adventures. (Or if you prefer, they could draw a picture of the hat to accompany their story.)

If some of the students have trouble starting, ask questions such as:

Where and when do you think the hat was made?
Who do you think bought it?
Where do you think its owner went, with the hat on?
What happened to the hat when it went out of style or got too old or battered to wear?

When all have finished, ask the girls to form one (or more) groups, and boys one (or more) groups, so each student may read his story to his group in turn.

MOVEMENT AND IMAGINATION DRILL

OBJECTIVES:

1. To explore a variety of movements using a streamer.

2. To recall familiar sounds.

3. To exercise the imagination in a hypothetical situation.

MOVEMENT WARM-UP:

Concept: The body can move in diverse ways.

Materials: Two-inch-wide rolls of crepe paper streamers, cut into approximately three-foot lengths. There should be enough for one per child, and one for the teacher.

Or, long pieces of fabric or scarves could be used. If fabric is used, the texture and weight of the fabric will cause various kinds to move differently.

Procedure: 1. (Twirl the streamer around, up and down, back and forth while the children watch.)

I have a streamer like this for each one of you if you can use it in your own space. Find your own space and I will bring you each a streamer. When you get your streamer, find out how many different ways you can use it.

(Distribute the streamers and side coach as follows:)

Can you move it up high? Down low? Can you turn and move it? Can you toss it up in the air and go down with it? Can you move it slowly? Quickly? Can you use more than one hand to move it? (Stop)

2. We are going to divide into groups now and find out what ways we can move forward with the streamers. (Divide the class into four groups, one group in each corner. Each person in a group will have a number. Direct them to count off in their groups and remember their own numbers.) When I call a number, the person in each group with that number will cross the room diagonally (to the opposite corner.) The object is to keep your streamers moving all the time you are crossing.

What are some of the ways you can cross the room? (Walk, run, jump, hop, leap, etc.) Think of your own way and be ready when I call your number. (Call each number at least twice. At the end, collect the streamers.)

CONCENTRATION AND SENSE PERCEPTION:

Concept: Concentration of attention should be focused on sound.

Procedure: Close your eyes. Imagine that you are sitting on a log somewhere at your favorite beach. You can feel the warmth of the sun. What can you hear? Can you hear the sea gulls crying? Are they close to you or far away? Listen to the water. Are the waves lapping gently or crashing on the beach? A fog has come in. Sounds change. Listen to the fog horns from the small boats and the lighthouses. They seem to be talking back and forth. Has the sound of the waves changed? Choose one sound and listen to it carefully. Now open your eyes and tell someone close by about the sounds you heard most clearly. (Or ask some to describe their sounds to the entire class.)

(If the children in your class have not had enough experiences at the kind of beach described, choose a different locale which would be familiar to them.)

IMAGINATION EXERCISE:

Concept: The word "if" can stimulate the imagination.

Procedure: What would you do if you opened the door and saw someone who looked exactly like you standing there? You would probably be shocked, wouldn't you, but what would you do next and who might the stranger be?

Find a partner and decide who will be outside the door and who inside. (Let the class play out their ideas and then discuss what they did and what happened.)

SUGGESTED COMPOSITION ACTIVITY:

Write a story about finding a person who looks exactly like you.

Where do you first see him or her?
How do you manage to get acquainted?
What questions will you ask your double?
What things could you do together?
What tricks could you play?
Would you get in trouble?

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

SPEECH DRILL I

OBJECTIVES:

1. To concentrate on maintaining a rhythm.
2. To notice vocal rhythms and tones showing mood.
3. To practice verbal communication.

CONCENTRATION WARM-UP:

Concept: The concentration of attention should be focused on a specific goal--in this case, a rhythmic pattern.

Procedure: Clap with me. (Establish a steady 4/4 rhythm with everyone clapping.) Keep up your clapping while I clap something different. (Clap a rhythm that fits the time beat, such as ♩ ♫ ♩ ♫ and repeat.) Now keep the clapping going all the time unless I touch you and then you clap your own rhythm sentence that fits in with our time beat.

(Proceed to tap several different children, one at a time, who are to beat their own rhythm sentence while the class keeps the time beat.)

SPEECH EXERCISE:

Concept: Content is expressed in tone and pitch as well as words.

Procedure:

1. Now let's let our voices do some rhythms. Notice this sentence on the board. ("I really like you.") Let's fit those words to our first rhythm. (4/4) Keep repeating the sentence over and over in rhythm and make the tone of your voice express what the words mean. (In other words, a monotone would not be appropriate, but a lilting melodious sound would.)

2. Now try to fit a rhythm to this sentence: "You annoy me." (Do not say the sentence for them. Let them read it and work out their own rhythm.) Repeat that sentence, and let the tone of your voice help to tell what you mean.

3. One more sentence--imagine a whining child saying, "I want some more." (Same procedure.)

SPEECH EXERCISE:

Concept: Natural flow of speech stems from involvement in the situation.

Procedure: Find a partner. You have been hiking in the woods with some other people. You two wandered off to explore and you have just discovered you are lost. All you can hear are the sounds of little forest animals and a nearby stream. You run into all sorts of difficulties in trying to get back to the others in your group. Let's see what happens to the two of you.

When I give you the signal, begin the scene by discovering that no one else is around. (Pre-planning of the scene is not necessary.)

(After they have played the scene, they may discuss some of the things that happened to them and what they did to find their way back to the group.)

THEATRE FORM--Costume II

OBJECTIVES:

1. To experiment with simple costumes.

2. To develop a character, using the costume as a stimulus.

3. To create a scene from a basic situation.

(If the class has not worked with costumes before, other than the hats in Lesson 27, refer at this time to Lessons 27 and 28 in the third grade drama curriculum. The children may also include hats as part of their costumes.

The third part of the exercise describes the beginning of a scene and the children are to plan the middle and ending. You may use that same situation, or ask the children to discuss their characters in groups of three or four and figure out what place they might all find themselves in that would present a problem to them. How would each of them react to this particular environment? They could be in a jungle, locked in a vault, in prison, in an ice-cave, etc.

After this lesson, the costumes can be used whenever the children think their characters will be clearer because of the costume. Sometimes costumes just get in the way; therefore, the child should have a strong reason for using a costume.)

SPEECH DRILL II

OBJECTIVES:

1. To listen.

2. To practice oral communication.

SPEECH EXERCISE:

Concept: Natural flow of speech stems from involvement in the situation.

Procedure: Something most people do a lot of talking about is the weather. What it means to you depends on who you are and what you are planning to do.

1. Find a partner and your own space. At my signal, talk with your partner about your favorite kind of weather. (It is possible that some children won't know how to talk "about" something. You may have to ask them to discuss why they like that particular weather, what they do in it, etc.)

2. Change partners. This time you are two friends complaining to each other about how the weather spoiled your vacation.

3. Change partners and this time you are two Martians who are deciding to go back to Mars because Earth weather is so terrible--you can't stand either the sun or the rain. Use your own Martian kind of language while you talk--see if you can communicate how the weather makes you feel by the sounds you use and the gestures you use.

SPEECH EXERCISE:

Concept: Content is expressed in tone, pitch and rate of speed as well as in words.

Procedure: You are a Martian again, but this time you are up on your own planet. You are a very helpful member of your family and today you are going to wash the family spacemobile for your folks. You've wanted to do this for a long time and finally your dad said you could.

Picture the car in your mind. (Allow a few moments for thought.) Get your equipment and a space to work in. Begin as soon as you are ready.

(Sidecoach while they play.) You talk to yourself as you work but in Martian language all your own. Talk about the dirt on the wheels and how hard it is to get off. Notice and talk about any dents or scratches. (After they have worked for a while, continue sidecoaching.) You are almost through washing the car when your little brother, who thinks he is very funny, throws something sticky and dirty on it! Catch him and tell him how you feel. Take him back to the car and make him help you clean up. He's really sorry now, so go inside and sit down for some cookies and milk.

(Discuss how the sounds of their voices changed as they became more angry and then calmed down again.

(They may want to replay the scene, using two people so that one can play the little brother. This should provide some good imaginative interaction.)

SUGGESTED COMPOSITION ACTIVITY:

Ask students to write about their Martian spacemobile. Remind them to describe it completely: its size, shape, and color, and tell what it can do (i.e., its speed), and where it can travel (land, water, air, space, or a combination). Ask them to write so complete a description that anyone else who reads it will be able to draw a picture.

Then trade the descriptions and have each student draw the Martian spacemobile exactly like the description he was given. Tell students not to add anything that is not given in the description--if a door is not mentioned, for instance, they shouldn't draw one.

When all have finished, return each description and the drawing of it to the student who wrote the description. Have each student compare his written description with the drawing and evaluate his success in creating a verbal picture.

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

CHARACTER

OBJECTIVES:

1. To focus attention on environmental changes.

2. To create a scene around a change in the environment.

SENSORY AWARENESS WARM-UP:

Concept: Sense perception is heightened by conscious focus on each of the senses.

Procedure: 1. Close your eyes. Think about the thing you like to listen to most of all. Maybe it is a record, or the radio, or a television program, or a joke, or something else. Think about it for a minute and when I give the signal begin listening. (Signal. Sidecoach quietly.) Listen with your whole body, your feet, your legs. Let your face show what you are hearing. (Allow enough time for them to really concentrate on listening.)

While you are listening, something happens that is a great surprise. (Allow time for reactions. Then discuss a few of the surprises if they seem to want to.)

2. You are at home reading when suddenly you hear a very loud, shrill sound which doesn't stop. Feel the sound in your ears. Feel it in your back, your arms, your legs. What will you do? Go ahead and do what you would.

CHARACTER:

Concept: A character reacts to his environment.

Procedure: 1. Introduce: Do you know what the word "environment" means? (Briefly discuss the word.) All living things react to their environment. A plant reacts to water and sunshine by growing and blooming. It reacts to dryness and cold by slowly withering and dying.

People are more complicated. We react to all sorts of things in our environment. How do you feel on the day when the first snow falls? (If it doesn't snow in your area, substitute another kind of weather.) What do you want to do?

In the exercise we just did, you were reacting to the sound in your environment.

Can you think of some smells in our environment we react to?

Can you think of any other changes in environment that people react to? (Fire, floods, earthquakes, cold, pollution, , the loss of something dear such as a pet, etc.)

2. Plan: Let's say that you are on a camping trip in the woods. It is morning and you are all helping to prepare the breakfast. You can decide what the weather is like.

   We will divide into groups of about five each. Each group will be given a card with a word or words on it, such as the word "smell." The group with the word "smell" would decide on a change in the environment having to do with a smell that would cause them to react in some way. Plan a scene using the beginning I gave to you and your own middle and end.

   (Words to stimulate ideas for environmental changes other than "smell" could be "a sound," "weather," "lightness or darkness," "too crowded," "loss of something important," etc. Allow a few minutes for planning and experimenting.)

3. Act and Evaluate: (Each group can act their scene for the class audience. Remind them before they begin to clearly establish where they are and what they are doing as the scene begins.

   Ask the audience to watch for the moment the environment begins to change. Does it happen slowly or very fast? How do the characters react? Discuss these points after the scenes.)

SUGGESTED COMPOSITION ACTIVITY:

Ask students to imagine they are out camping. While they are helping prepare breakfast, a huge brown bear enters their camp sites. At first it doesn't seem to see them but walks directly toward the bacon frying on the campfire. Have students write what happened then.

After they have finished their stories, ask for volunteers to read their stories to the class.

MOVEMENT AND IMAGINATION DRILL

OBJECTIVES:

1. To use a streamer to explore movements with a partner.

2. To exercise the imagination in solving a problem.

MOVEMENT WARM-UP:

Concepts: Space can be shared with a partner.

The body can move in diverse ways.

Procedure: (Use the streamer exercise from Lesson 29. This time, ask them to get into four groups and to find a partner within the group. Each pair will be given one streamer. They are to move across the room, sharing the streamer in some way.)

MOVEMENT EXERCISE:

Concept: Good movement comes from relaxation.

Procedure: Very close to where you are is a lovely cloud. It is soft and fluffy and magic! Touch the cloud. How does it feel to your fingers?

Because it is magic, you can bring it down low enough to climb on it. Do that. It is so comfortable and you are so sleepy. Lie down on your cloud and close your eyes. Let your cloud carry you wherever you want to go. Imagine all of the wonderful things that you can see! Relax farther and farther into the cloud's fluffy warmth and feel how soft it is.

IMAGINATION EXERCISE:

Concept: The imagination can be stimulated by a need for solving problems.

Procedure: Find a partner. One of you is a desperate kidnapper. The other is a tied-up victim. This is the situation. The kidnapper has put handcuffs on his victim and then has fallen asleep. The victim can see the keys to the handcuffs on the belt of the kidnapper. How will the victim get the keys without waking the kidnapper? (Allow a minute or two for planning, then all play simultaneously. Discuss their solutions after the playing.)

SENSE AWARENESS AND CHARACTER DRILL

OBJECTIVE:

To reveal environment through action.

MOVEMENT WARM-UP:

Concept: Movements are made with different kinds of effort determined by the use of weight, time and space.

Procedure:

1. What do you like to do best with water? (Listen to a number of ideas.) Each of you decide on one idea and at my signal, do the thing you like to do best with water.

2. Several of you were swimming. Let's all go swimming. How much of your body do you use when you swim? (All of it.)

   Here is our lake or pool. (Indicate space.) Think of how you are going to get into the water and what you will do when you get in. Find a place to start and wait for my signal to begin.

   (Side coach if necessary to encourage concentration of effort.)

3. Here comes someone in a boat who is going to take you water skiing. (If your children are not familiar with water skiing, suggest a more suitable water activity.) Get on your skis. Use your whole body to show us what is happening while you are skiing.

   When you are finished skiing, find your way to shore and relax on the beach.

SENSE AWARENESS EXERCISE:

Concept: Sense perception is heightened by conscious focus on the senses.

Procedure: Smells may mean different things to us at different times. For instance, if you were really on that beach we were just talking about, and you were around a beach fire, you would hardly notice the smell of smoke.

What if you were in bed at night and woke up smelling smoke?

Find your own place on the floor. Get into your bed and close your eyes. Think about what you would do if you smelled smoke. If there is a fire in your house, how will you escape?

Maybe it is not a fire--how will you find out? At my signal begin the action.

CHARACTER EXERCISE:

Concept: A character reacts to his environment.

Procedure:

1. Introduction: In an earlier lesson, we discussed the fact that all living things react to their environment. Today, let's think of how animals react to their environment. What do birds do when they sense that spring is near? (Fly north, build nests, etc.) What do bears do when winter comes? (Hibernate) What might a cat do if he were left alone in a house? (Scratch furniture, tear curtains, etc.) What might a dog do if he hasn't been fed for awhile? What might a pet do, if people are mean to it all the time?

2. Plan: Today, we are going to try to establish different environments for some animals. Divide into groups of three, at this time.

   I will give you a piece of paper with a certain environment described on it. Each group is to decide what animal you will be in that environment. You may all be animals in the scene, or you may include people as well as animals. Try to think of what you can do to show us what kind of environment you are in and how you like it.

   (Some suggestions for environment:
   - Warm spring sunshine
   - Red, yellow and brown autumn leaves
   - A cage that is too small
   - A basket of knitting
   - A home where no one pays attention to the pet
   - Snow and wind
   - Not enough to eat
   - Your master had an accident and you sense something is wrong.

3. Act: (Each group plays simultaneously. Those who would like to show their scenes to the class may do so. Ask the audience to look for clues in the scenes that tell something about the environment.)

4. Evaluate: What piece of action helped you to understand what the environment was? Did the animals seem to enjoy their environment?

SUGGESTED COMPOSITION ACTIVITY:

Pretend you can move anywhere on earth you choose. Write a paragraph about the place you select.

What is the climate like?
What kinds of animals and birds live there?
Are there people living there?
If so, are they friendly?
What things are you going to do there?
Why did you choose this particular place?

SPEECH DRILL III

OBJECTIVES:

1. To listen.
2. To tell a tall tale.
3. To speak clearly.

SPEECH AND IMAGINATION:

Concept: Communication involves listening as well as speaking.

Procedure: Get into groups of four or five people. Make a circle with the people in your group.

I'm going to tell you a story so listen very carefully.

It was a hot, humid summer night. John had been in bed for almost an hour but he was too hot to sleep. He walked wearily to the open window to lean out and see if he could feel any cooler. As he looked out over his back fence into the alley, he gasped. He could hardly believe his eyes. (Stop)

Now you finish the story. Each of you will add to the story and stop when you want to. The next person continues on where the last person left off. Keep going around the circle until the story is concluded.

SPEECH AND IMAGINATION:

Concept: Natural flow of speech stems from involvement in the situation.

Verbal communication requires clarity of diction.

Procedure: (If possible, use a tape recorder for this exercise. Each group of four or five can record, while the rest of the class does other work. If there is no tape recorder available, all the groups can work simultaneously, pretending they are taping.)

Get into groups of four or five.

Imagine that you all like to brag a lot and you like to pretend that things are much more interesting in your life than anyone else's.

You are making a group tape recording to send to your teacher who is home with a broken leg. You want to tell her the most

interesting thing that has happened to you this week. Each one of you is going to try to make your story more interesting than any one else's. For instance, if you saw someone burning a small pile of leaves in their yard, you might tell your teacher that you saw a three alarm fire that almost destroyed the whole neighborhood. Your stories really turn into tall tales. Think carefully about what you want to say and decide who will start. Begin when I give the signal.

(Each group will want to hear their voices on tape, of course. General comments about clarity and variety of tone can be made.)

SUGGESTED COMPOSITION ACTIVITY:

Ask students to make up and write a tall tale (or brag) about something odd that happened to them. The following are suggested titles for those who need ideas:

The Monster Who Peered in My Window
The Huge Pizza I Ate
The Giant Bird I Saw
The Chair That Talked to Me
The Squeaky Desk
The Largest Bubble of Bubblegum I Ever Blew
My Runaway Pencil

When students have finished, collect the stories and read them aloud to the class. (Give students an option of not having theirs read aloud if they so wish.) You might want to fasten them together to make a book.

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

MOVEMENT AND PLOT DRILL

OBJECTIVES:

1. To abstract movement from touching an object.

2. To solve a problem without previous planning.

MOVEMENT AND SENSE PERCEPTION:

Concept: The senses stimulate movement.

Procedure: (Show an object and discuss or demonstrate movement possibilities. For example, toss a silk scarf in the air and watch it move down. You and/or the students move like the scarf. Show them a ball, ask how they might communicate the movement of the ball, by being the ball rather than using it. Let them try their ideas.)

Get into groups of four or five people. Number off in the group. Number one is the leader. You are going to put your hands behind you and I am going to place an object in them. (Possible objects: a seashell, thin scarf, sponge, sandpaper, scrub brush, battery, ball, mug.) Feel the object carefully, noticing how rough or smooth it feels, whether it is large or small, round, square, oddly shaped, etc. After the object is taken away, you will lead your group in a series of movements which show how the object felt or what it does. (After they are finished with one movement, the group tries to guess what it was. If they have difficulty put several objects out and ask them which they think the leader felt.)

(Others in the group should have a chance to be leaders, using different objects.)

PLOT EXERCISE:

Concept: A play is about people or characters in conflict.

Procedure: What is a treasure chest? (Discuss.) Today you are going to find one!

Find a partner to work with and your own space. You are at the beach enjoying the beautiful day when a big wave washes what appears to be a treasure chest up on the sand. Both of you want it and get to it at the same time.

Now what will you do? How will you solve the problem? What is inside? Or, maybe you won't be able to get it open.

We won't do any planning today. We'll just begin to play. Get into position on the beach and begin playing at my signal.

(When they are through, discuss how they solved the problem and see if the class can identify the conflict.)

SUGGESTED COMPOSITION ACTIVITY:

Ask students to picture clearly what was in the treasure chest and to imagine where it came from. Then have them write a story about finding the treasure chest and what they would like to do with the contents.

APRIL FOOL'S DAY

OBJECTIVES:

1. To use the body to interpret a shape.

2. To plan a scene around a confrontation.

MOVEMENT WARM-UP:

Concept: The body can move in diverse ways.

Procedure: 1. Everyone find his own space. I'm going to say a word and you make your body freeze into the shape that word suggests. (Use such words as crooked, tall, small, wide, round, etc.)

2. Now, I am going to say a word and when I give the signal you are to begin running, without colliding with anyone else. When I hit the tamborine, you freeze into your version of this word. Ready? "Round" (children run. Hit the tamborine. Children freeze into "round" shape.) Now another word. "Triangle." (Use as many words as you wish.)

MOVEMENT EXERCISE:

Concept: Good movement comes from relaxation.

Procedure: Imagine that you are your favorite kind of ice cream, in a dish.

Someone has forgotten to eat you. You are in the sun and you are getting warmer and warmer. As you get warmer, you begin to melt. Slowly, slowly, slowly you are spreading out and melting. Finally, you are only a pool of ice cream in the dish.

CHARACTER EXERCISE:

Concept: A character reacts to an obstacle.

Procedure: It's April Fool's Day and you know what happens then! (Discuss briefly, if they want to.) Here is the situation. You and your friend are walking to school when you find a purse on the sidewalk. What will you do?

Take a minute to plan and begin at my signal.

(Afterward, discuss solutions to the problem with the class.)

SUGGESTED COMPOSITION ACTIVITY:

Ask students to think of an April Fool joke they would play on someone if they could have all the time, money, and materials they wanted to get it ready.

On whom would they play it?
How would they prepare it?
How would it work?

Have students write a description of their joke.

When all have finished, ask volunteers to read their descriptions to the class.

THEATRE FORM - Sound Effects

OBJECTIVES:

1. To experiment with vocal sound effects.

2. To prepare and act a scene in which sound effects are included.

MOVEMENT WARM-UP:

Concept: The body can move in diverse ways.

Procedure: Find your own place. I'm going to call out some items and you move in a way that you think is typical of whatever I've said. Do not make any sound at all. (Let them interpret one item at a time very briefly.) Items might include a dog, a hand saw, bells, a gentle wind, a clock. You may have to side coach to remind them not to use noises.)

THEATRE FORM AND SPEECH:

Concept: Sound effects can contribute to the clarity of the play.

The voice is capable of making diverse sounds.

Procedure: 1. Introduce: Did some of you want to make sounds when you were moving just now? Let's have some fun with sounds today and try to make our own sound effects. Try making the sound of a dog, a hand saw, bells, a truck, a gentle wind, a strong wind, a clock, someone running. Can you think of any other sound effects you might make?

2. Plan: Sometimes sound effects are very necessary in a play. Today the problem is to create a scene in which three different sound effects are used. Each group will be given a card with three sound effects on it. Plan a scene with a beginning, a middle and an end and include the three sounds. (Divide the class into groups of four or five. Sound cards should be varied. For example, birds, wind, cat; siren, running, dog. Sounds can be repeated on other cards but in different combinations. In some instances, the character himself can make the sound. For example, the person playing a dog would obviously make his own sound. In other instances, someone not acting in the scene should make the sound--such as wind, siren, etc. One or two in each group can be responsible for such sounds.)

3. Act: (After they all try out their scenes, they can play them for one another.)

4. Evaluate: How did the sounds contribute to the scene? Would the scene have been effective without the sounds?

ADDITIONAL ACTIVITIES:

1. The children can determine their own sound effects and plan a scene around them.

2. The scenes can be done with complete silence except for the sound effects. In other words, situations with no talking. For example, burglars trying to get into a bank. Sound effects: lock being picked, ticking of clock, burglar alarm.

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

CONCENTRATION AND CHARACTER DRILL

OBJECTIVES:

1. To observe and follow closely.

2. To react to an obstacle.

CONCENTRATION:

Concept: The concentration of attention should be focused on the movements of the person directly ahead.

Procedure: Everyone knows about and has probably played "Follow the Leader" at some time. What happens in that game?

We are going to do something like that today. First of all we will divide up into groups of five or six.

Each group make your own line so that all you can see is the person directly in front of you--this person may or may not be the leader. You will keep watching the person directly in front of you all the time.

The first person in each row is the leader. The leader will do a movement for the whole group to follow that involves only the moving of arms and hands. Move slowly so others can follow. Begin. (After a few moments, give a signal to stop.)

Now the first person goes to the back of the line and the second person becomes the leader. This time use your hands, arms, feet and legs but do not move forward. Begin.

Fourth person, you may use your whole body but move in slow motion. Begin.

Fifth person, you may use your whole body and move forward. Be sure your line doesn't interfere with any other line. Begin.

Find a place to stop and sit down.

SENSORY AWARENESS AND RELAXATION EXERCISE:

Concept: Sense perception is heightened by conscious focus on each of the senses.

Procedure: Take deep breaths and completely relax all your muscles. Close your eyes and relax. (If there is space enough for the students to lie down, that would be best. If not, ask them to sit in as relaxed a position as possible. Proceed very slowly, giving them time to recall and recreate the sensory experiences.) Think of where you would like to be right now--

some place that brings back pleasant memories, or some place you have only dreamed about going to. Imagine you are there. Sense where it is. Are there certain smells that you would notice if you were there? Recall them so clearly that you can smell them now. Feel something you would be likely to touch in that place. Listen to the sounds. Look at all the things that are around you in that place. If it is easier, you may keep your eyes closed, and look using your inner vision--your imagination.

Now, in your imagination, figure out a way to get from that place back to the classroom. Follow the idea in your mind until you are back here. Sit up and stretch.

CHARACTER EXERCISE:

Concept: A character reacts to an obstacle.

Procedure: Get into groups of three. This is the situation. You are walking home leisurely after seeing a movie, discussing what parts you like best. You get to your street and, to your amazement, you find that your house is not there! It seems to have vanished into thin air. Try to imagine how you would feel--no house, no parents, no toys, no bed--everything is gone.

(There is no need for the groups to discuss what they will do. They can react to the situation and plan in character as part of the enactment.)

Begin walking home, talking about the movie.

(Afterward, discuss the various reactions to the problem. Some groups may have worked out a solution.)

SUGGESTED COMPOSITION ACTIVITY:

Ask students to imagine that their school building suddenly vanished. Have them think about where they might be when it disappeared.

How would they feel?
What would they do?
Would it re-appear again, just as mysteriously?
Or would it be gone forever?
What effect would this have?

Have students write a story about the mysterious disappearance of their school.

IMAGINATION DRILL

OBJECTIVES:

1. To move in a variety of ways.

2. To act out a situation which requires solving a problem.

MOVEMENT WARM-UP:

Concept: Good movement comes from relaxation.

Procedure: Lie down on the floor on your back and close your eyes.

You are floating on a beautiful, warm, blue lake. You can't sink, so you can relax completely. Spread your arms out. Make them as heavy as you can and feel the warm, buoyant water holding them up. Gently move your fingertips in the water. Feel the rest of your body lying heavily on top of this wonderful, comforting mattress of water. Your whole body feels so heavy. As you relax, floating gently up and down, think of the most pleasant thing you can.

MOVEMENT EXERCISE:

Concept: Movements are made with different kinds of effort, determined by use of weight, time, and space.

Procedure: Water is something we all know a great deal about. We drink it, we wash in it, we swim in it, we sail and water ski on it. Today we are going to be water.

Close your eyes and think about what a drop of water looks like, how it moves when it runs down a window pane. With your eyes still closed, change yourself into a drop of water, big or small. You are the drop of water now. Open your eyes and listen.

The wind is blowing and you are floating on the wind. You float until you land in a stream and become a part of it. It is moving rapidly down a crooked path over rocks and steep places. Suddenly you become a waterfall and rush over the cliff. At the bottom are many swirling whirlpools that turn and turn until they round the bend in the brook and the stream flows gently on.

You find yourself splashed up on a rock and you rest in the sunshine.

As the sun shines on you, you find yourself changing. Slowly you begin to evaporate and float up into the sky.

IMAGINATION EXERCISE:

Concept: Imagination can be stimulated by the need to solve a problem.

Procedure: One time, earlier in the year, we worked with the idea of a bored monkey at the zoo. Today, we will visit the zoo again, only in a different way. We see lots of different kinds of animals at the zoo, but we also see many different kinds of people.

Find a partner and your own space. I will give each of you a situation to work out and time to plan together how you will solve your problem. When you are ready to act, get into position and I will give you the signal to start. (Give one piece of paper to each pair with suggestions such as the following on them:

1. A lion has escaped from his cage. A small child finds him and wants to play.

2. An elderly man is strolling by the elephant's cage when the elephant grabs the man's hat.

3. A small girl gets her head stuck between some cage bars.

4. A boy drops his waterproof watch into the seal pond and goes in after it.

5. A gorilla has escaped and follows a lady as she walks through the zoo.

6. A boa constrictor is coiled on the floor of the reptile house. A boy thinks it is a rope and tries to pick it up.

7. A boy or girl is sitting on the wall edge of the outdoor tiger pen. She accidentally falls in while throwing peanuts to the tiger.

8. A chimpanzee throws a banana skin at a lady and she complains to the zoo keeper. (Three people can be used in this scene.)

(You or the class may create other problem-solving situations. Or it is perfectly acceptable for more than one group to use the same situation.

Afterward discuss particularly imaginative solutions to the problem.)

Script

Choose a script you feel your class would enjoy reading and hearing. If possible, choose one with a story version they have read in the Literature Curriculum.

The general procedure for the use of scripts is written in the "Introduction to the Drama Curriculum."

THE WIND AND THE SUN (1)

OBJECTIVE:

To depict cause and effect in nature, through movement.

MOVEMENT:

Concept: Movement is made with different kinds of effort, determined by use of weight, time, and space.

Procedure: 1. Get into groups of six.

The subject for our warm-up today can be found by answering a riddle. I'll give you the riddle, then you put your heads together in your groups to see if you can come up with an answer. When all of you in one group agree on an answer, raise your hand.

This is the riddle: What flies forever
And rests never? (Answer: the wind.)

(When a group thinks they have the answer, whether they have the correct answer or not, ask them to develop some total body movements that will show what the answer is.

Each group can show their answer to the rest of the class, being careful not to verbalize the answer. The class can try to determine what the answers are.

Afterward, ask them which answer most closely fits the riddle. They will probably arrive at the correct response. If not, tell them.)

2. The wind can do so many things--sometimes in a powerful way, sometimes in a gentle way. What have you seen or heard the wind do? (Discuss briefly.)

In your groups, decide on three different things the wind does. You will work in pairs within your groups. One person will be the wind, the other will be whatever the wind is blowing. Winds, think about what kind of wind you are--strong, gentle, playful, or however you imagine the wind.

Then each group will show their various ideas to the class. The class will try to guess the kind of wind and what it is doing.

3. Another powerful force of nature is the sun. It was fairly easy to move like the wind, but what about the sun? Think for a moment how you might move in a way that would seem like the sun. (Allow time for thought.)

   Get into position. (Give the signal to begin.)

4. In your groups, decide on two or three things the sun does and plan how you will show the rest of the class. (Proceed as you did with the wind.)

5. Perhaps some of you know about an argument the wind and the sun had. (Present the fable, including whatever discussion you wish. Conclude by telling the class that the next day they will try to make a little play from the fable.)

THE WIND AND THE SUN (2)

OBJECTIVE:

To improvise a play from the fable.

MOVEMENT WARM-UP:

Concepts: Movement is made with different kinds of effort, determined by use of weight, time and space.

A character reacts to his environment.

Procedure: Begin walking around the room. Listen for further directions while you walk. (Accompany with cymbal or tambourine.) Now walk as if the wind is blowing directly at your face. You have to work hard to walk. The wind is blowing even harder and it is cold. You can barely push against it.

It is beginning to let up now. Soon it is much easier to walk. The sun has even come out. That really feels good. Walk along enjoying the sunshine. Now the sun is hotter. Take off your scarf. Maybe you want to unbutton your coat. Whew! Now it is really hot. You can hardly stand it. Take off your coat.

PLOT EXERCISE:

Concept: A play has a beginning, middle and end.

Procedure: 1. (If you have colored lights available and if your students have used them previously, you may find it effective to use blue lights for the wind and red or amber for the sun, during the contest.)

The story opens with the wind and the sun arguing about who is the stronger. How might we show this argument? What might they be doing when they argue? (One possibility is to show the argument by having the sun and wind alternately show what they can do--perhaps getting madder each time until the contest is set.

You can divide the class into groups to have them work out the opening, or else discuss and plan with the whole class.

In addition to revealing the characters through movement, you might ask them what kind of voices the wind and sun might have.)

2. (After the opening argument has been set, plan the contest. Each character must be sure of his objective. Also, what are their attitudes? How does the wind feel when the man begins to tighten his cloak? What does he do? What is the sun doing in the meantime? What other characters might be in the play to help indicate the strength of the wind? (Trees, waves, clouds, etc.) How do you want to end the play?

   (After the planning, put the whole play together. Perhaps some children can work with making wind sound effects, and some can work the lights.)

   Evaluate: What parts of the play were really believable? What would be done to strengthen the play? (Replay if time and interest so indicate.)

ADDITIONAL ACTIVITY:

The children may have noticed that the sun is the one who determined what the contest would be. If the wind had chosen what they would contest over, might the ending have been different?

The students could work in groups to play a play in which the wind bests the sun.

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Drama Curriculum, Levels C - D

THE HAMMER OF THOR

and

THE SQUIRE'S BRIDE

Developed under contract with the
United States Office of Education
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by

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THE HAMMER OF THOR

Characters

Thor, the strongest god, protector of Asgard where the gods live

Sif, Thor's wife

Freya, a beautiful goddess

Heimdall, guard of Asgard

Loki, a god who gets into mischief

Thrym, a wicked giant

Thrym's Servants (about ten)

Narrator

THE HAMMER OF THOR

Narrator

Odin, the Allfather of the gods of Norse legends, had several children. One of the most colorful was Thor. Thor was a huge god with flashing red eyes and a long red beard. His most valued possession was his mighty hammer, which was extremely powerful and so heavy that it took ten men to lift it. No matter who Thor threw the hammer at, it never missed its mark. And after it hit, it returned to Thor's hand. Because of the hammer's accuracy and power, Thor was able to protect Asgard, where the gods lived, from all its terrible enemies. But, one morning, disaster hit Asgard as Thor awoke to find his hammer missing.

Thor

(Sound effect of things being crashed and thrown around.) My hammer! My hammer! Where is my hammer? (More of the same sound effects)

Sif

Calm down, calm down. Now it must be somewhere. Where did you put it?

Thor

If I knew where I put it, I wouldn't be looking for it now!

Sif

I know - but where did you put it last?

Thor

(Disgusted) You women never make any sense. Look for it! Don't ask such foolish questions. I must have dropped it somewhere.

Sif

All right, all right!

Narrator

Because of the shouting and crashing which Thor is doing, the other gods and goddesses are worried and come running to find out what is happening.

Freya

What's wrong, Thor? What's happening? Are you all right?

Thor

Of course I'm all right! But I've lost my hammer!

Heimdall

How terrible to lose the hammer! Without it, how shall we keep the giants away?

Loki

We can't. The giant Thrym, our enemy, already has it.

Thor

Loki! How do you know this? Where have you been? Have you seen my hammer?

Heimdall

Quiet, Thor! Let Loki talk.

Loki

If you will all be quiet, I'll tell you. . . . I was flying over Giantland and I saw Thrym on a hill braiding collars of gold for his greyhound dogs. He called to me as I flew over. "Good morning, Loki. How is everything in Asgard?" "Fine," I answered. "Then no one realizes that Thor's hammer is gone yet," Thrym said. "What do you mean?" I asked. And he told me that he had taken Thor's hammer and hidden it eight miles deep in the earth - and that's not all. He will never give it back unless Freya becomes his bride.

(Pause - everyone looks at Freya.)

Thor

Don't just stand there, Freya, get into your wedding clothes and hurry up. I've got to get my hammer back at once!

Freya

(Very angry) Never! I will never become Thrym's bride. I don't care what the reason is. He is big and fat and stupid and ugly and I will not marry him!

Thor

You women! This is no time to be so choosy. We must get the hammer!

Freya

(Crying) I won't go! I won't! I won't!

Heimdall

I have an idea. If Freya will not go, why not dress Thor up as a bride and send him as Freya? After all, Thrym is so ugly himself, Thor would seem beautiful to him.

Loki

Marvellous, marvellous! We can put a veil over his beard and give him Freya's beautiful necklace to wear. Find a dress for him, too, Sif. (Sif goes to a closet and gets some clothes. As soon as she gets them she and Freya begin to dress Thor. Thor does not cooperate very well.)

Thor

Stop it! I will not make such a fool out of myself. I refuse to do this.

Freya

(Mockingly) You men never make any sense. This is no time to be so choosy.

Heimdall

Now, Thor, you must do it! And Loki can go as your maid and talk to Thrym so he can't hear your booming voice. You just be sure to keep your face covered with your veil as if you are very shy.

Thor

(Shouting) No! I won't do it! Loki has caused us enough trouble in the past and I won't let him speak for me now! Besides, if I wear this dress, all of Asgard will laugh at me.

Loki

Thor, we have no choice. Freya won't go, and if you really want your hammer back you must go yourself and get it!

Thor

Oh, all right. If I must, I must! But you stop laughing, Freya, if you know what's good for you.

Freya

(Laughing) But just wait till you see how funny you look! Don't breathe too hard or you'll pop the seams on your beautiful white dress! It's too bad brides don't wear red dresses. Then your dress would match your lovely red eyes.

(Everyone laughs except Thor who frowns and shakes his fist at the others.)

Narrator

So Loki and Thor set out for Thrym's home dressed as Freya and her maid. Thrym had made everything ready for his bride. The floors were swept clean, a wonderful feast had been prepared, and Thrym himself was dressed in his best scarlet robe. As Loki and Thor drive up in their carriage, Thrym rushes forward to meet them.

Thrym

Welcome, lovely Freya! I've waited so long and impatiently for your arrival. Let me help you down.

(Thrym takes Thor's hand to help him get down. Thor grabs his hand away as quickly as he can.)

(Surprised) My goodness, Freya, you have such large hands and you have such broad shoulders too. You are larger than I thought you would be.

Loki

That is a sign of true beauty, sir. Look how wide and handsome you are!

Thrym

Oh, my, do you really think so? Say, why doesn't your mistress speak?

Loki

Oh, she is much too shy. I will speak for her.

Thrym

Well, come into the feasting hall and sit right here next to me, lovely Freya. Now, eat whatever you like, fair one. If you are still too shy to speak, just point at the things you would like to eat. Here comes a platter of fish. (Servants bring in great trays of food.) Here is the roast beef. Here is a tray of strawberries as large as watermelons. Ah, here comes a mountain of mashed potatoes. And, a pitcher of ale to quench your thirst.

(Thrym, Loki, and Thor pantomime eating while the narrator speaks.)

Narrator

Thor eats and eats and eats - eight salmon, one whole ox, ten bushels of mashed potatoes, and forty gallons of ale. Loki keeps nudging Thor to try to stop him from eating so much but nothing can stop Thor's appetite. The huge appetite startles Thrym.

Loki

(Whispering to Thor) Slow down! Don't eat so much. Remember, you are Freya!

Thrym

Never in my life have I seen anyone eat so much!

Loki

Well, you would be starving too if you hadn't eaten for eight days. Freya has been so excited since she got your message that she hasn't been able to eat a thing!

Thrym

She was really so excited? I must give her a kiss. Let me lift her veil and see her lovely face! (Thor glares at Thrym) (Thrym gasps) Oh, her eyes - I only saw her eyes but they are so red and piercing!

Loki

Well, she also hasn't slept for eight nights because she was thinking about you! No wonder her blue eyes have turned red.

(Thor keeps on eating, paying no attention to Thrym and Loki. Loki continues to nudge Thor to try to make him stop eating.)

Thrym

Are her eyes really blue?

Loki

Oh my, yes. As blue as the skies on a lovely summer day.

Thrym

Then let us be married right now. You, servants, clear the table for the wedding ceremony.

Loki

Wait, Thrym. Freya will not go through with the ceremony until you bring Thor's hammer here and she can touch it with her own hand.

Thrym

We can do that later.

(Thor leans toward Loki and whispers in Loki's ear.)

Loki

No - Freya refuses to be married until after she sees the hammer. I think you'd better humor her, Thrym. You know how stubborn women can be.

Thrym

All right, all right. You servants, go fetch the hammer for Freya. (When the hammer is brought up, Thor grabs it.)

Thor

(Standing up and tearing off the bridal veil) Now I have the hammer, Thrym. This is the end for you and your kind.

Thrym

(Shocked) Thor! You are not Freya! You are Thor!

Thor

Yes, I am Thor! And this is for you, Thrym!

Narrator

As he says these words, Thor hurls his hammer at the wall of the banquet room. The timbers of the banquet hall creak and groan as they topple over on the giants. Thor and Loki walk out of the ruins, smiling while they listen to the yells and shrieks of the terrified giants.

THE HAMMER OF THOR

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To use sound effects and props as necessary.
4. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(Each actor can read the questions pertaining to his part and answer them to himself.)

Thor:

The play tells what Thor looks like and sounds like. How can you walk and use your body and face to give the impression of great strength and power? How can you make your voice sound like the booming voice of Thor?

Why is Thor crashing around looking for his hammer? Why is the hammer so important?

Does Thor want to dress up like a bride? Why not? Does he think it is a funny situation?

Why does he eat so much at the wedding feast? Can you pantomime eating so that the audience really believes you are Thor, eating?

What can you do at the end to show the strength of Thor as he hurls the hammer? (It is best to pantomime the hammer, instead of using a prop.)

Sif:

Is Sif worried about the hammer? Does she help Thor?

How does she feel when she helps Thor dress as a bride? Is it hard for her to keep a straight face?

Freya:

Why does the thought of marrying Thrym make Freya so angry?

Why does she laugh when Thor gets dressed up?

Heimdall;

Heimdall is the guard of Asgard. What do you think he looks like?

How do you know he is as clever as he is strong?

Loki:

When Loki tells about his talking with Thrym, he imitates Thrym's voice. Practice telling that story so the words Thrym says sound different from those Loki says.

What does he think of the idea to dress Thor up like Freya?

Do you think he likes dressing like the bridesmaid?

How does he make his voice sound like a girl's when he talks to Thrym? What does he do to try to be charming to Thrym?

Does Loki get nervous when Thrym notices how much Thor has eaten and how red his eyes are?

Thrym:

What do you think Thrym looks like?

Why did he steal the hammer?

Why does he want to marry Freya?

What does he do that shows how anxious he is to marry her?

What does he think when he sees that the bride is Thor, not Freya?

How can you show that the walls are falling in on you? Will you make any noise?

Servants:

Why are the servants very important in this play?

Practice pantomiming how you will bring in the heaping platters of food and the pitchers of ale.

Practice together how you will bring in the hammer. What can you do that will let the audience know how heavy it is?

What will you do when the walls fall in on you? Will you make any noise?

STAGING CONSIDERATIONS:

Keep the audience in mind when you solve the following problems:

Will you use off-stage sound effects for the beginning of the play when Thor is crashing around, or do you want Thor to make all the noise himself?

What parts of the stage can Thor and Sif use when they are looking frantically for the hammer?

It is probably better to pantomime using the hammer, since it is so large and heavy. This will take practice.

Is there something that could be used as Thor's dress and veil and Freya's necklace? Naturally a real wedding dress is not necessary, but it would be funnier if some sort of dress can be used, rather than pantomiming it.

What can be used for the banquet table? Who will bring it in?

Where will the servants stand after they serve the food?

Do you want to use sound effects for the end, when the banquet hall falls down?

DISCUSSION:

(Teacher: After the play, you might want to ask the entire class questions about the play. The following are only a few examples.)

1. What part of the play was funniest to you?

2. How do you think Thor felt, all dressed up like a beautiful bride?

3. Why didn't Thrym discover the trick?

4. What was Loki especially good at?

A dramatization of "The Squire's Bride" (Through Fairy Halls of My Book House, ed. Olive Beaupre Miller. Chicago: The Book House for Children, 1937), similar to that of "The Hammer of Thor," is included in the experimental version of the curriculum; but because the selection is copyrighted, the dramatized adaptation may not be issued in a version to be released to the public domain.

THE SQUIRE'S BRIDE

Characters

Squire	Jim
Mary Jones	Ned
Farmer Jones, Mary's father	Wedding guests (8 or 9)
Horse	Narrator

THE SQUIRE'S BRIDE

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(Each actor can read the questions about his part and answer them to himself.)

Squire:

What do you think he looks like?

What kind of a person is he?

Why doesn't Mary want to be his bride?

Why does he insist that she will marry him anyway?

How does it happen that he doesn't find out that the bride is a horse until the very end?

Practice a relaxed fall to one side, so you do not hurt yourself.

Mary Jones:

Why doesn't she want to marry the Squire?

What does she think of her father?

How do you know that she is a very clever person?

Farmer Jones:

Why is he so anxious to have his daughter marry the Squire?

Do you think Mary often does what he tells her to?

How does he feel when she refuses to marry the Squire?

Jim and Ned:

What do they think when the Squire tells them to take the horse to the bedroom?

How can you show that you have to work hard to move the horse?

What does Jim think when the Squire tells him the horse is to be dressed like a bride?

Horse:

If two of you are playing the horse, practice how you will walk.

Why do Jim and Ned have trouble getting the horse into the bedroom?

Wedding Guests:

The Squire is very rich, so he must be giving a fine wedding feast. Can you think of what you might talk about to one another, to show how pleased you are that you were invited?

How do you feel about the Squire? How do you act toward him?

What do you think when the "bride" comes in? What do you do? What might you say to each other?

Decide what age you are, what you look like, how you walk and talk.

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

The bedroom, where the horse is dressed, can be off stage. But the horse should be pushed and pulled into the living room, on stage, and then out through the door into the bedroom. Decide where the doors should be.

How will you costume the horse?

Be sure that the Squire is never in a place where he would be able to see the horse, until the very end. Plan out exactly where everyone will stand, or sit.

DISCUSSION:

(Teacher: After the play, you might want to ask the entire class some questions about the play. The following are only examples.)

1. What did you like about the play?

2. Were you glad that the Squire was fooled? Why?

ED 075851

Drama Curriculum, Levels C - D

RUMPLESTILTSKIN

and

THE INDIAN CINDERELLA

Developed under contract with the
United States Office of Education
Department of Health, Education, and Welfare

by

The Oregon Elementary English Project
University of Oregon
Eugene, Oregon
1971

CS 200 509

RUMPLESTILTSKIN

Characters

Hans, the Miller

Marian, the miller's daughter

The King

First Farmer's son

Second Farmer's son

Rumplestiltskin

Messenger

First Lady-in-Waiting

Second Lady-in-Waiting

Third Lady-in-Waiting

Narrator

RUMPLESTILTSKIN

Narrator

Long, long ago, in a pleasant place called Happy Valley, there lived a miller named Hans. The flour he ground was the finest flour in all the land. Hans was very proud of his flour and of how important he was in the town. He was also proud of his pretty daughter, Marian. Marian could spin yarn beautifully, and in the evenings many young men came to watch her, and to admire her and her work.

First Farmer's Son

What a fine thread you are spinning, Marian. It is as soft as silk!

Second Farmer's Son

Yes - and it is almost as fine as your beautiful golden hair.

Marian

Thank you! Are you being so nice so that I will spin some yarn for you? Or maybe you would like some freshly baked bread?

First Farmer's Son

Oh, Marian, we are not trying to get anything from you. We are just telling you the truth!

Second Farmer's Son

Yes, indeed we are, Marian!

Marian

Well, that's nice. Tell me more good things, then, because I do

like to hear them! And while you're talking, I'll get some fresh bread for such intelligent fellows.

Narrator

Hans, the miller, was very happy with his life and he became even happier when the King himself asked to see Hans.

King

So you are Hans, the miller. Is it true that you grind the finest flour in all my kingdom?

Hans

Oh, yes, Your Majesty, it is true.

King

And how are you able to grind such special flour? Are you very clever, or do you have special grinding stones, or what is you secret?

Hans

Well, I don't like to boast, Your Majesty, but it is my cleverness. My machinery is just like any other miller's.

King

(Laughing) And is it only your flour that has made you so wealthy? You are dressed in clothes fine enough for a prince!

Hans

(Puffing out his chest) Well, Your Majesty, I do have another source of money that no one knows about. But I will tell you about it, Your Majesty. My daughter can spin the finest thread in all the land.

Why, she can actually spin straw into gold!

King

Gold! That's very hard to believe. But if it is true, I would like some gold, too! Bring your daughter to the castle tomorrow so I can see some of her work.

Hans

Of course, Your Majesty, of course! (Miller leaves the castle, talking to himself) Oh my, oh my. What has my boasting done! My daughter can't spin straw into gold! Oh my--what will become of us? Ohhhh (groans).

Narrator

The next morning Hans brought his frightened daughter, Marian, to the castle. The King took her to a small room which held a spinning wheel and a great pile of straw in one corner.

King

Marian, your father has told me that you can spin straw into gold. You have until tomorrow morning to spin that pile of straw in the corner into gold. Of course, if you don't succeed, you will have to die in the morning for daring to lie to the King. (King leaves)

Marian

(Frightened) Die? Oh, no! What shall I do? I can't spin this straw into gold. (She covers her face with her hands and cries. She slowly sinks down to the floor, still crying.)

Rumplestiltskin

(Enters and taps Marian on the shoulder) Hello, my dear! Why are you crying?

Marian

Oh, little man, I am in terrible trouble. If I don't spin the straw in the corner into gold by tomorrow morning, the king will have me killed. I don't know how to spin straw into gold!

Rumplestiltskin

Hmmm. If I spin it for you, what will you give me?

Marian

I don't know what I could give you that is worth enough. (Pause) But how about my pearl necklace? You may have it. (Takes it off and gives to R.) My father gave it to me when I was a little girl.

Rumplestiltskin

(Grabs the necklace. Very well, I'll accept that! (Sits down at spinning wheel and begins to spin.)

Narrator

The little man worked and worked, and by the next morning all the straw had been spun into bright yellow gold. Just as the sun rose, he finished. He jumped up from his work and vanished. The King came very soon after this.

King

(Looking happily at the pile of gold) Well, Marian, I see you have done your work and done it well. My! It is a shame I didn't

leave you more straw to work with. Come with me, I have some more in another room. (They go out.)

Narrator

The King took Marian to the other room. This room was even bigger than the first and it was piled half way to the ceiling with straw.

King

(They enter.) If you want to be alive after tomorrow, my dear, spin all this straw into gold tonight! (King goes out.)

Marian

This is even worse than last night! Whatever shall I do? (She goes to the spinning wheel and tries to do what Rumplestiltskin had done, but it doesn't work.) I can't spin this straw into gold! (Sits down) I might as well sit here and wait for morning when they will chop my head off. (Cries)

Rumplestiltskin

(Suddenly appearing) Well, I see you have an even bigger job to do tonight, Marian! What will you give me if I do your work for you?

Marian

Oh, I'm so glad to see you! I will give you my most precious possession. It is this ring that my dear mother gave to me. It was my grandmother's ring before it was my mother's, and it will be yours if you save my life.

Rumplestiltskin

(Looks greedily at the ring) Hm, it is a rather nice ring. I will do your job for you if you give me the ring. (Hurries to spinning wheel and gets to work.)

Narrator

The little man worked so fast it was hard to see his busy fingers, and when morning came all the straw had been turned into bright gold.

Rumplestiltskin

I've finished. Now, I'll have that ring! (He takes ring from Marian, jumps once into the air, and vanishes.)

King

(Enters as Rumplestiltskin vanishes.) Wonderful! Wonderful! You've done a really fine job, Marian. Why soon my storehouse will be filled with gold! Come with me. (They exit.)

Narrator

The King takes Marian to a much, much larger room which is piled to the ceiling with straw.

King

(They enter.) If you spin all of this straw into gold, I shall make you my wife. If not--well, you know what will happen to you! (King leaves.)

Rumplestiltskin

(Appearing as the King leaves.) Well, what will you give me for spinning tonight?

Marian

(Crying) Oh, I have nothing left to give, little man. You might as well go away and leave me to my death. How unhappy I am!

Rumplestiltskin

(Pacing back and forth across the room.) There must be something! (Stops) I know! If I spin the straw into gold, will you promise to give me your first-born son after you marry the King?

Marian

(Joyfully) Oh yes, of course! Of course, I will!

Narrator

The little man sat down at the spinning wheel and worked even faster than he had the other two times, until he finally finished his task just as the sun was shining over the castle wall. Then he vanished once more. When the King came in, he was so pleased with what he thought was Marian's work that he ordered a huge wedding and married her a few days later.

Things went along happily for Marian and the King, and about a year or so later, a baby son was born to them. One day while she was rocking the baby, Queen Marian had a visitor.

Rumplestiltskin

Hello, Queen Marian. Remember me? The little man who saved your life?

Queen Marian

(Surprised and frightened) You! I had forgotten all about you!

Rumplestiltskin

Well, I haven't forgotten you or your promise! I've come for the child. Give him to me!

Queen Marian

No, No! I can't let you take my child! Anything else, but not my child, please!

Rumplestiltskin

No. I don't want anything else. I am lonely and old, and I want the child to keep me company. You promised me. Now keep your promise.

Queen Marian

(Crying) Please, please don't take him away. I just can't give him up. No, no, no!

Rumplestiltskin

(Plugging his ears) All right, all right. Stop that crying? I'll give you another chance. If, in three days, you can find out what my name is, you may keep the child. If not, you must give him up. Good bye! (Vanishes)

Narrator

The Queen quickly called the ladies-in-waiting into her room and asked them to help her think of men's names. Each name they thought of was added to a long list that the Queen made.

First Lady

How about Hubert, Your Majesty? Or Henry or Hiram?

Queen Marian

All right, any more?

Second Lady

There's Archibald and Icarus and Bertram and Alvin.

Third Lady

Charles, Winston, Jack, Marvin, Zachary.

Queen Marian

Go on. Go on. I want a lot more names.

Narrator

The Queen and her ladies worked all through the night thinking up names. When the little man appeared in the morning, the Queen had a long list of names ready to read to him. But after each one was read the little man would grin and say that it was not his name. Then he vanished.

The next day the Queen sent a messenger out to find all of the most unusual names he could. When the little man returned, the Queen was waiting with a new list.

Queen Marian

Is your name Roast-ribs?

Rumplestiltskin

No, it is not.

Queen Marian

Cabbage-curls? Canker-face?

Rumplestiltskin

No, no it is not.

Queen Marian

Sheep-shanks? Cutpurse?

Rumplestiltskin

No, that is not my name!

Narrator

The queen was very angry when none of the names she read were his. The little man disappeared, laughing cruelly. The Queen sent the messenger out again to the farthest corners of the kingdom to find any name he had missed. Finally the messenger returned.

Queen Marian

Well, did you find out anything new or different to help me?

Messenger

Your Majesty, even though I've travelled all over the countryside, I found only one new name. But I found it in a very unusual way.

Queen Marian

In what way? What happened?

Messenger

I was having trouble getting through some brush on a hill in the forest when I saw a small cottage in a little clearing. There was a fire burning in front of the cottage and a little man was dancing around it, singing a strange song while he danced.

Queen Marian

(Growing excited) What was the song? Tell me! Tell me!

Messenger

It went like this:

"Monday I baked, Tuesday I made stew.
Today is the day that the child comes through.
And oh, I am pleased at how clever I've been,
For nobody knows I am called Rumplestiltskin."

Queen Marian

Rumplestiltskin! Splendid, splendid! You have done your job well, messenger. Here is a big bag of gold for you (Hands messenger a bag of gold) Thank you for your faithfulness. (Messenger leaves)

Rumplestiltskin

(Enters dancing with glee, since he is sure the Queen won't guess his name.) Well, Queen, this is your last chance. What is my name?

Queen Marian

Are you named Jerry?

Rumplestiltskin

(Singing) No, no, no!

Queen Marian

Are you called, perhaps--John?

Rumplestiltskin

(Singing) No, no, no! You might as well give up.

Queen Marian

(Pretending) Oh dear, what could it be? Could your name possibly be Rumplestiltskin?

Rumplestiltskin

What? (Screams and jumps up and down) Some devil has told you my name! Oh, oh, oh!

Narrator

Rumplestiltskin jumped up and down so hard that one of his feet went through the floor and when he stamped his other foot, he split in half and disappeared--never to be seen again. The King, the Queen, and the Prince, of course, lived happily ever after.

RUMPLESTILTSKIN

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(After the play has been read, each actor can read the questions pertaining to his part and answer them to himself.)

First Farmer's Son and Second Farmer's Son:

Why did they come to visit Marian?

Marian:

She is a happy, cheerful girl. How does she show she likes to have the farmers' sons say nice things about her?

How does she feel when she is told she must spin gold or die?

What does she think when she sees Rumplestiltskin for the first time?

What does she do when she is left alone in the second room?

Why is she so unhappy when she sees Rumplestiltskin in the third room?

Why does she promise to give him her first-born son?

What does she think when she sees Rumplestiltskin after the baby is born?

How does she feel when all the names she guesses are wrong?

How does she feel when she finds out his real name?

Hans, the Miller:

Why is Hans so happy to visit the King?

Why does he brag so much?

Is he sorry for what he told the King about Marian?

King:

What kind of a person is he? Would you like him? Would you like him to rule our country?

What is he most interested in?

What does he think when he sees the first room full of gold?

What does he think when he sees the second room full of gold?

Rumplestiltskin:

What does he look like? How does he walk? What kind of a voice does he have?

Why does he help Marian the first time?

Why does he help her the second time?

What can you do to make it seem as if you are spinning? Do you know how a spinning wheel works? Try to find out.

Why does Rumplestiltskin want the baby?

Why does he give Queen Marian another chance instead of taking the baby right away?

How does he feel when she guesses all the wrong names?

What does he do when she guesses his name?

What will you during the Narrator's last speech?

Messenger:

Is he excited about telling Queen Marian about the one new name he found? Why is his description of what he saw and heard important to her?

First, Second, and Third Ladies:

Are they eager to help the Queen? Can you let your voice show how helpful you are trying to be?

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

What will you use for a spinning wheel?

Can you arrange the three rooms that Marian is to spin in, so that they seem like different rooms, instead of the same one?

What can Marian wear to indicate she has become a Queen?

What can you use for Queen Marian's baby?

EVALUATION:

(Teacher: After the play, you might want to ask the entire class questions about the play. The following are only examples.)

1. What kind of person was Rumplestiltskin? Was he bad, or good, or a little of each?

2. Why did Marian promise to give Rumplestiltskin her baby?

3. Why do you think this story has been a favorite for so many years that your great, great, great, great grandmothers probably told it to their children?

A dramatization of "The Indian Cinderella" (Glooskap's Country and Other Indian Tales, by Cyrus Macmillan. Toronto: Oxford University Press, 1956), similar to that of "Rumplestiltskin," is included in the experimental version of the curriculum; but because the selection is copyrighted, the dramatized adaptation may not be issued in a version to be released to the public domain.

THE INDIAN CINDERELLA

Characters

Strong Wind, the Invisible

Shining Light, Strong Wind's Sister

Oldest Sister

Middle Sister

Raven's Wing (Cinderella)

Friend One

Friend Two

THE INDIAN CINDERELLA

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.

2. To encounter problems in staging and solve them.

3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(After the play has been read, each actor can read the questions pertaining to his part and answer them to himself.)

Strong Wind:

Why did he make himself invisible?

An Indian name often describes what the person is like. How do you think Strong Wind would move? What would his voice sound like?

Can you put something over yourself that will indicate to the audience that you are invisible? Can you remove it easily when you become visible to Raven's Wing?

How does Strong Wind feel when he talks to his sister, after Oldest Sister and Middle Sister have lied?

Why does he decide to change them into aspen trees? What can he do to show he is using his magic to change them?

Shining Light:

How does she feel toward the maidens who lie about seeing her brother?

Does she want him to find a wife living near the lake?

What does she think when Raven's Wing says she cannot see Strong Wind?

Does she treat Raven's Wing differently than she treated her two sisters?

Raven's Wing:

What does she look like? Can you find something to wear that would indicate that her clothes are all ragged? What does she wear on her hair?

How is she different from her sisters?

You will need to decide if you want to imagine the scarred, dirty face, or if you want to use charcoal or eyebrow pencil or some other means to make her face ugly. Keep in mind that whatever you use, it must come off quickly when you are being prepared to be the bride.

How does Raven's Wing feel when she sees that she is beautiful after all?

Oldest Sister and Middle Sister:

How did they feel about Raven's Wing? Why were they so cruel to her?

What do you think they looked like?

As you know, Indian names often describe the people who have them. Can you each think of a good name for the sister you are playing? When you do, use that name in the script whenever it says Oldest Sister or Middle Sister.

How do they feel when they can't see Strong Wind?

What do they think when they hear that Raven's Wing is the bride of Strong Wind?

Why are they frightened when they see Strong Wind?

What can you do and how can you use your whole body to show that you are changing into an aspen tree? Can you show how the leaves tremble?

Friend One and Friend Two:

What kind of people are they?

Why do they laugh when they hear how the sisters had made Raven's Wing so ugly?

Can you each think of a good Indian name for the person you are playing?

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

There are three different places where the action of the story takes place. Will you divide the stage into three parts, or use the same stage area for each place, but make it look different by arranging props in different ways? Notice that there is no time for a scene change, from when Raven's Wing sees Strong Wind, to when they enter the tepee.

In the scene where Shining Light works magic to make Raven's Wing beautiful, it is probably best to have Raven's Wing sit with her face away from the audience so she can wash off her make-up.

If the actress playing Raven's Wing does not have long dark hair, perhaps you could change the lines of the script so that the description fits the actress.

Simple costumes for Strong Wind and Raven's Wing will help to make the story clearer, if it is possible to use some. If not, the characters can pantomime putting on different clothes.

EVALUATION:

(Teacher: After the play, you might want to ask the entire class questions about the play. The following are examples.)

1. What parts of this story are the same as the Cinderella story you know?

2. How do the stories differ?

3. Are there any parts of "The Indian Cinderella" that you like better than the other Cinderella story? Why?

ED 075851

Drama Curriculum, Levels C - D

THE FOOL OF THE WORLD AND THE FLYING SHIP

Developed under contract with the
United States Office of Education
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by

The Oregon Elementary English Project
University of Oregon
Eugene, Oregon
1971

CS 200 509

THE FOOL OF THE WORLD AND THE FLYING SHIP

Characters

Father

Mother

Oldest Son

Middle Son

Fool of the World

Old Man

Listener

Hopping Man

Drinker

Eater

Wood Carrier

Servant

Tsar

Narrator

Messenger (may be played by the same person who plays the Servant)

THE FOOL OF THE WORLD AND THE FLYING SHIP

Scene 1

Narrator

In Russia, long ago, there lived a farmer and his wife who had three sons. Two of the sons were clever, handsome, and charming, but the third was so quiet and did so little that he was called the Fool of the World. His parents cared a great deal for their two older sons but thought so little of the Fool that they sometimes even forgot to fix enough food for him to eat. One evening when the family was eating dinner, there was a knock on the door.
(Knock, knock, knock)

Father

Who do you suppose that is?

Mother

If you will go and open the door, we will find out.

Father

(Opens the door) Hello, friend. How can I help you?

Messenger

I am a messenger from the Tsar. Are there any young men living here?

Father

Oh yes, yes. Come in and sit down.

Messenger

(Enters) The message is this: The Tsar wishes to have a flying ship--one with wings that could sail all over the sky. He will give his daughter, the Princess, in marriage to anyone who can build such a ship.

Mother

(Talking to the two older sons) What a wonderful chance for you two clever boys!

Oldest Son

Yes, mother, it certainly is! Come, brother, let's get our things together and leave this very night.

Middle Son

Fine, brother! I'm sure that one of us, at least, can build the ship and become a great man when he marries the Tsar's daughter.

Father

Mother, get some fine food ready for them to take along while I help them pack their belongings.

Narrator

The mother prepared cakes and pies and ripe apples and other delicious things for the sons to eat, and sweet wine to drink, and when they were ready, she walked with them as far as the edge of town to see them safely on their way. When she returned, the Fool, her youngest son, came up to talk to her.

Fool

Mother, I'd like to go too. I want to make a flying ship and marry the Tsar's daughter.

Mother

You! You are too stupid to go anywhere. You would be eaten by wild animals or lost before you even left our yard.

Fool

Oh no, I wouldn't! I want to go! I want to go!

Mother

No! Now be quiet.

Fool

I won't be quiet, Mother. I want to go. I do, I do!

Narrator

Because of the Fool's nagging, his mother finally gave in and let him go. She gave him some stale crusts of bread to eat and a bottle of water to drink. She said goodbye at the door of the house. She cared so little for the Fool, that she had forgotten all about him by the time she closed the door.

The Fool was not unhappy with the way his mother treated him because he did not know that things could be different. Besides, there was a great adventure ahead of him, and he was eager to be on his way. He sang as he walked down the road. He had not gone far, when he met an old man.

Old Man

Hello, my boy.

Fool

Hello, Old Man.

Old Man

Where are you going?

Fool

Oh, haven't you heard? The Tsar wants someone to build a flying ship for him, and then he will let the person who builds the ship marry the Princess. I am going to build the flying ship myself.

Old Man

Do you know how to make a flying ship?

Fool

No, I don't.

Old Man

What will you do then?

Fool

Heaven only knows!

Old Man

Well, let's have something to eat and rest a while. Then we can talk more about this.

Fool

The food I have is not very good--I am really ashamed to offer it to you to eat. But you are welcome to share it.

Old Man

That's all right. Open your bag. I think you might be surprised at what you'll find.

Fool

(Opening the bag) Why, what's this? My mother put crusts of bread and some water in my lunch but they are not there now! (Takes things out of the bag) Here are fresh rolls, cooked meats, fruit, and a bottle of wine! Where did they come from?

Old Man

Don't worry about where they have come from. Someone powerful loves you, even if your mother does not. Let's get to eating some of that good food.

Narrator

The Fool and the Old Man had a wonderful time eating and laughing. They even sang some songs when they were finished. When the merry making was over, the Old Man spoke to the Fool.

Old Man

Because you are kind and generous, I will tell you how to get a flying ship. Listen carefully, for you must do exactly as I say.

Fool

Oh, I will, I will!

Old Man

Go down this road into the forest. Stop in front of the first big tree you see. Turn around three times, then hit the tree with your hatchet. Fall backwards on the ground and close your eyes. You will fall asleep. When you wake up, the flying ship will be ready. You may get in the ship and fly off wherever you want to go. But be sure to give a ride to everyone you meet along the way. Is all this clear to you?

Fool

Oh yes, oh yes! Thank you so much. I will do exactly as you say. Good bye! Good bye! (Fool walks off, waving to the Old Man)

Scene 2

Narrator

The Fool did as the Old Man had told him. He stopped at the first big tree he saw and struck it sharply with his hatchet. Then he let himself fall backwards to the ground and lay there with his eyes tightly shut. At once he fell sound asleep. When he awoke, there where the tree had stood was a little flying ship, complete with wings. The Fool jumped in, and off the ship sailed. The Fool sailed above the highway so he would not get lost. As he flew along above the highway, he looked down and saw a man with his ear pressed to the ground.

Fool

(Flies close to the ground) Hello, friend. What are you doing?

Listener

Hello to you, friend. I am listening to everything being said in the world.

Fool

Come fly with me. I may need you.

Listener

All right, I'd like to do that.

Narrator

The Listener got in, and he and the Fool flew on, talking and singing together. Soon they saw a man hopping on one leg while he held on to the other leg by the ankle.

Fool

Good morning, friend. Why are you holding on to one leg?

Hopping Man

I take such big steps that if I used both legs I would step clear across the world in one stride.

Fool

Well, with such power as that we may need you. Come with us.

Hopping Man

Thank you, I'd like to do that.

The three men flew on and on until they spied a man carrying a huge bag on his back.

Fool

Good day, sir. What is in your sack?

Eater

Oh, just a thousand or two loaves of bread.

Fool

Where are you going?

Eater

I'm going to get some more bread for dinner.

Fool

But you have so much bread in your sack already!

Eater

Oh, that little bit? That's only enough for one mouthful.

Fool

My goodness! Come with us. We might need you.

Eater

Thank you, I'd like that!

Narrator

Again the ship flew on, getting ever closer to the Tsar's palace. As they flew over a lake, the Fool saw a man walking around and around as if he were looking for something.

Fool

Hello, friend. Are you looking for something?

Drinker

Yes, I'm trying to find a drink of water.

Fool

Well, you have a whole lake in front of you. Why not drink from that?

Drinker

Oh, there is not enough water there to even wet my throat.

Fool

Well, I'm sure that you would fit in with our group. Come, fly with us!

Drinker

Fine, I'd like to do that.

Narrator

They flew on and on and on. Then they saw a man with a bundle of sticks on his back, heading toward the forest.

Fool

Say, friend, why are you taking your bundle of sticks into the forest? The forest is already full of sticks.

Wood Carrier

Oh, these are not ordinary sticks.

Fool

What do you mean?

Carrier

If I put these sticks on the ground, they will turn into a whole army of soldiers.

Fool

Really? Then come with us, friend. With such magic we need you.

Carrier

With pleasure! This wood is heavy to carry.

Narrator

The Fool and his friends met no one else on the road, and before long they reached the Tsar's palace where they flew down and anchored their ship in the courtyard.

Scene 3

Fool

Well, here we are. Now the Tsar will give me his daughter in marriage.

Listener

I hope you are right, friend.

Servant

Here! You peasants! What are you doing in the Tsar's courtyard? Get out of here!

Fool

No, we will not go. I have come to give the Tsar this flying ship and to marry his daughter.

Servant

Marry his daughter? You must be a fool to think that. You must wait till I tell the Tsar.

Narrator

The servant hurried away to tell the Tsar what the Fool had said.

Tsar

That peasant wants to marry my daughter? Even if he does give me the flying ship, I can't let my daughter marry a stupid peasant, no matter what I promised. (Pause) I know--I'll give him such hard things to do, before he can marry my daughter, that he will never be able to do them. Then I'll have both my daughter and the flying ship!

Servant

What a clever idea, Your Majesty!

Tsar

Go to the fellow in the flying ship and tell him that I am thirsty and want a cup of the magic Water of Life. And I want it within an hour.

Servant

I will, Your Majesty.

Narrator

While the Tsar and the Servant had been talking, the Listener had his ear to the ground and heard everything they said. He told the Fool what he had heard.

Fool

Oh my, what shall I do? If I searched for a hundred years, I'd never find the Water of Life. And he wants it in an hour!

Hopping Man

Never fear, my friend. I'll use both my legs and go get the water for you. (He lets go of his foot and runs off stage. He runs right back again, carrying a cup of water.) Here you are! The magic Water of Life!

Fool

Already? Thank you so much! (Gives the water to the Servant) Here is the water that the Tsar wanted. Take it to him and tell him that now I want to marry his daughter. (The Servant takes the water to the Tsar)

Tsar

(Surprised) How could these peasants have gotten this so quickly? Well, I must think of something else impossible for them to do. (Pause while Tsar thinks) I have it! Servant, go to the flying ship

and tell the men there that since they are so clever, they must also be very hungry. They must eat at one meal, as much bread as one hundred ovens can bake and twelve roasted oxen.

Servant

Yes, Your Majesty. I will give them your message right now.

Narrator

Of course, the Listener heard what the Tsar had said and told the Fool.

Fool

Why, what shall I do? I can't even eat one loaf of bread at a time. I surely can't eat hundreds of loaves! And the roasted oxen!

Eater

Don't worry. I can easily eat this little snack that the Tsar is going to give us. But I wish he'd let me have a full meal!

Narrator

The Eater gobbled the bread and the oxen, bones and all, and even complained that he was still hungry! So then the Tsar decided that the Fool and his friends must drink forty barrels filled with cider. The Listener told the Fool what he heard the Tsar say.

Fool

Why, I never drank even a quart of cider at one time. I certainly can't drink forty barrels full.

Drinker

Well, I can. You forget how thirsty I am. This will just be enough to wet my throat. I'll be back in a minute. (Goes off stage and comes right back, smacking his lips) I'm sorry there were only forty barrels. I'm still thirsty!

Servant

(Runs to the Tsar) The cider is all gone, Sire!

Tsar

(Very angry) All gone? Shall I never get rid of this fellow? Give him this message. If he is to marry my daughter, he must have an army of soldiers to take care of her, and he must bring the army here by tomorrow morning. That will stop him!

Servant

Yes, Your Majesty!

Narrator

When the Listener gave the Fool the message, the Fool was completely discouraged.

Fool

Well, dear friends, I am done for. You have helped me all you can, and I appreciate it.

Wood Carrier

Have you forgotten about me and my wood? I'll take care of everything. Don't worry.

Fool

Thank you, thank you, dear friend. When the servant comes, I'll tell him to tell the Tsar that if I can't marry the Princess tomorrow, I'll make war on this country and take her away by force.

Narrator

The servant gave the Tsar the message. But during the night the wood carrier spread his sticks around, and each stick turned into twenty soldiers. The courtyard was filled with soldiers, and hundreds more stood in rows outside the castle gates. In the morning, when the Tsar awoke, he was so frightened when he saw the soldiers with their guns and swords that he decided he had better keep his promise and not try any more tricks on so powerful a magician as the Fool. He sent a beautiful suit of clothes and rich jewels to the Fool to put on and begged him to marry the Princess. The Fool and the Princess fell in love when they met. They were married that very day and, of course, they lived happily ever after. And as for the Tsar, he spent the rest of his days flying around happily in his beautiful flying ship!

THE FOOL OF THE WORLD AND THE FLYING SHIP
(A Russian Fairy Tale)

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(After the play has been read, each actor can read the questions pertaining to his part and answer them to himself.)

Father and Mother:

How do they feel about their sons? Why don't they love the youngest son? Are they mean to him?

How do their voices sound when they talk to the two oldest sons? How do they sound when they talk to the Fool?

Fool:

Why was he called the Fool of the World?

Why does he want to make a flying ship?

Why is he surprised when he opens his lunch bag?

What does the flying ship look like? How will you pantomime getting into it and flying around? Plan this pantomiming with the other characters, who will be in the ship with you.

How does he feel when he flies up in the air? How would you feel?

Is he ever worried that he might not succeed in doing all the Tsar asks him to do?

Was he a fool?

Old Man:

Who was he?

What did he look like?

Why did he decide to help the Fool?

How does the magic work?

Listener, Hopping Man, Eater, Drinker, Wood Carrier:

All of these characters are doing something when the Fool sees them. What exactly is each one doing?

Try to get a good picture in your mind of what your character looks like .

Do these characters have anything to do with the Old Man?

What do they think of the flying ship?

Tsar:

Why does he ask the Fool to do impossible tasks?

What does he think when the Fool gives him the magic Water of Life?

What does he think each time the Fool does what he was commanded to do?

Why does he finally beg the Fool to marry his daughter?

Servant:

What does he think of the Fool?

What does he think of the Tsar?

Does he walk fast or slow?

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

Are there any props that would be helpful to use in the play?

How can the actors use the stage so it seems as if they are flying for many miles?

How can the Fool and all his friends make it seem as if they are all flying in the flying ship?

DISCUSSION:

(Teacher: After the play, you might want to ask the entire class questions about the play. Also, you might want to note that this play is taken from a Russian tale, while the story they read in Literature is an Irish tale. Add: Certain themes and stories, like this one, are found over and over again in the literature of many lands. The names and places will be different, but the same story can be recognized. "The Indian Cinderella," which is also in this curriculum is another example.)

1. Who was the Old Man? Why did he decide to help the Fool?

2. Did the Fool deserve to win the Tsar's daughter? Why or why not?

3. Why did his family call him a Fool? Was he a fool?

4. Were you able to form a picture in your mind of what the flying ship was like?

Note: "The Fool of the World and the Flying Ship," in Through Fairy Halls of My Book House, ed. Olive Beaupres Miller, is a picture version of the story which your students may find interesting.

ED 075851

Drama Curriculum, Levels C - D

TWO NEIGHBORS

and

THE MAGIC DRUM

Developed under contract with the
United States Office of Education
Department of Health, Education, and Welfare

by

The Oregon Elementary English Project
University of Oregon
Eugene, Oregon
1971

CS 200509

A dramatization of "The Tale of Two Neighbors " (A Treasury of French Folktales, by Henri Pourrat, trans. Mary Mian. Boston: Houghton Mifflin Company, 1954), similar to others in this curriculum, is included in the experimental version of the curriculum; but because the selection is copyrighted, the dramatized adaptation may not be issued in a version to be released to the public domain.

TWO NEIGHBORS

Characters

Rich Woman	Mrs. Jones
Poor Woman	Mrs. Smith
Beggar	Narrator

TWO NEIGHBORS

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(After the play has been read, each actor can read the questions pertaining to his part and answer them to himself.)

Beggar:

Who do you think the Beggar really was?

Why did he go begging, when he might have used the magic for himself?

What does he look like? How can you walk to show how poor you are?

Does he say his magic words in any special way?

How does he know the Rich Woman is only pretending to be nice so she will be rewarded?

Rich Woman:

What does she look like? What is her posture like?

Do Mrs. Jones and Mrs. Smith seem to like her? Would you like her? If not, why not?

Why is she rude to the Beggar?

What makes her decide to be nice to the Beggar? Is there anything about the tone of her voice that lets the Beggar know she is only being nice so she will get the reward?

How does she feel when she sees fleas all over the house and herself? How would you feel? What does she do?

Poor Woman:

What does she look like?

Is she a happy woman?

Would you like her?

Why is she kind to the Beggar?

It is probably better to pantomime measuring the cloth, since there is so much of it. Practice the measuring. How does the Poor Woman feel when she sees more and more cloth?

Mrs. Jones and Mrs. Smith:

Who are they? Why did they stop to talk?

How do they feel about the Rich Woman?

How do they feel about the Poor Woman?

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

Can you divide the stage area in some way, so that one part is the Rich Woman's house and another part is the Poor Woman's house?

Where will the doors be? If there isn't really a door, how will the audience know that the Rich Woman is opening the door only a crack and, later, slams the door in the Beggar's face?

Is there something you can put in the houses to indicate one is rich and one is poor? Is there something the two women could wear to indicate who is rich and who is poor?

Where do Mrs. Jones and Mrs. Smith meet? What part of the stage will they use?

After the Poor Woman measures her cloth, she is not in the play anymore. Will you have her stay on stage or should she go off stage?

DISCUSSION:

(Teacher: After the play, you might want to ask the entire class questions about the play. The following are only examples.)

1. Were you happy about the ending of the play? Why?

2. Who do you suppose the Beggar really was?

A dramatization of "The Magic Drum" (African Myths and Legends, by Kathleen Arnott. New York: Henry Z. Walck, Inc., 1962), similar to that of others in this curriculum, is included in the experimental version of the curriculum; but because the selection is copyrighted, the dramatized adaptation may not be issued in a version to be released to the public domain.

THE MAGIC DRUM

Characters

King

King's Wife

Tortoise

Tortoise's Wife

Tortoise's Son

King's Daughter

Warriors (5 or 6)

Advisor to King

Narrator

THE MAGIC DRUM

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(Each actor can read the questions about his part and answer them to himself.)

King's Wife:

How does she feel toward the Tortoise?

Does she think her daughter was wrong to eat the palm nut?

How does she feel toward the Tortoise?

Tortoise:

How can you make it seem as if the Tortoise is up in a tree? How will he climb down?

Why does he want the Magic Drum? Does he plan to share his food with the rest of the country, as the King does?

How does he act when he sees the King?

What does he think when the warriors appear and start beating him? What does he do? How can you show he is being hurt?

Why does he decide to give another party?

How will you move like the Tortoise? Will you move on your hands and knees, or will you stand upright?

Tortoise Family:

What do they think when the warriors appear? What do they do? How can you show they are being hurt?

How will you move like tortoises?

Warriors:

How can you make it seem as if you are beating the tortoise family, without actually touching them? Practice the fight scene.

King:

I s he willing to help the Tortoise when he demands repayment for the palm nut?

What does he think when Tortoise asks for the Magic Drum?

Is he worried about what might happen to the Drum?

Why does he give the Drum to the Tortoise?

Advisor:

Why is he against giving the Magic Drum to the Tortoise?

Why is he so worried?

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

Decide where the water is, for the first scene, and where the palm tree is.

What will you use for a palm nut?

What will you use for the Magic Drum?

Where will the Warriors come from?

Practice the fight scene so that it looks real, but no one touches anyone else. What noises would the tortoises make? Would the warriors say anything while they fight? How will they know when to stop?

DISCUSSION:

(Teacher: After the play, you might want to ask the entire class some questions about the play. The following are examples.)

1. What was the secret of the Magic Drum?

2. Were you pleased with what happened to the Tortoise?

3. Why did he give the Drum back to the King?

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Drama Curriculum, Levels C - D

DEUCALION AND THE FLOOD

and

THE CONTEST

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DEUCALION AND THE FLOOD

Characters

Zeus
Hera
Rich Woman
First Man
Second Man
Athena*
Deucalion
Pyrrha
Prometheus
Voice from the temple*

* Because both of these parts are very short, the same person might play both of them.

DEUCALION AND THE FLOOD

Narrator

Because of the evil thoughts such as hate, anger, selfishness, and greed which Pandora let loose everywhere when she opened the forbidden box, the world had become a terrible place to live in. People not only did cruel things to each other, but they stopped caring about the gods. The only time they talked about the gods was to complain about them. Zeus and Hera, his wife, discussed the matter in their palace on Mount Olympus.

Zeus

The people on earth are making me very angry. Who do they think they are? Complain, complain, complain. That's all they do about us. They never bring us gifts or thank us for anything anymore.

Hera

Yes, and they are doing such awful things to each other. Robbing, beating, and even killing! What are you going to do? How will you stop them?

Zeus

I don't know. I'd like to destroy them all - but I know that the other gods and goddesses feel that I have been too quick to punish others and so I must think carefully before I act.

Hera

Before you act? Do you have a plan then?

Zeus

Yes, I do. I am going to disguise myself as an old man--tired from travelling. I will find out for myself just how people will treat me and then I can decide what to do.

Hera

That sounds like a good plan. I hope it works.

Narrator

So Zeus, disguised as a tired old man who had travelled a long distance, went to visit earth. He came up to two men in fine clothes and began to talk to them.

Zeus

Hello, friends. I am a stranger here. I am very tired and hungry. Could you please give me something to eat?

First Man

Go away, old man. I have no time to worry about you.

Second Man

Yes, go away. Go away. We won't help you.

Zeus

But if you could just give me a crumb of bread I would feel so much better.

First Man

You heard what I said! Go now before I send my dogs after you.

Second Man

Here's a stick. Let's teach him a lesson. Hit him! Hit him!

Zeus

No, no. Please don't hit me.

Narrator

So Zeus ran away from the village and the two men. He kept running until he came to a beautiful rich-looking home.

Zeus

There is a lady in the courtyard of that beautiful home. I will ask her for a place to sleep and something to eat. Everyone cannot be as mean as those men.

Woman

Old man! Who are you and what do you want here?

Zeus

I am tired and hungry from travelling so far and so long. May I please have a place to rest and something to eat? I mean you no harm.

Woman

Oh, all right. Here is some bread. I was going to feed it to the ducks when you came along. It's mouldy, but it's good enough for someone like you. And you can sleep in the barn over there. But be sure you don't bother the cows!

Narrator

Zeus met other people but they were all thoughtless and selfish and cruel. Because of the way he was treated, he returned to Mount Olympus angrier than ever. He grabbed a huge thunderbolt and was ready to throw it to earth and kill everyone when the goddess Athena stopped him

Athena

No, Father Zeus! Don't throw that thunderbolt. Do you want to destroy the earth as well as the people on it? Remember what the old wise man told you, that some day the whole earth would be destroyed by flames?

Zeus

You are right. Then I will get rid of the people by drowning all of them instead. Poseidon, god of water, I call on you to flood the land with rain. Cover up all the houses and buildings. Destroy the people.

Narrator

Just before the rain started, Prometheus visited his son, Deucalion, and Pyrrha, the daughter of Pandora.

Prometheus

Zeus is so angry with the way people have behaved on earth that he is going to destroy everyone with a flood. Deucalion and Pyrrha, you two are the only good people on earth. And because you are good, I have a plan to save you.

Deucalion

What is the plan, father?

Prometheus

You must build a large wooden box--big enough for you and Pyrrha and some food and water. After it is ready, get in and shut the lid. When the water comes, you will be safe and float instead of drown.

Deucalion

Yes, father. I will do it. Come, Pyrrha, let us get started.

Narrator

Deucalion did what his father asked him to do. He and Pyrrha bumped around inside the wooden box for nine days and nine nights. At last the box came to rest on Mount Parnassus.

Deucalion

Pyrrha, does it feel like the box has stopped moving?

Pyrrha

Yes, Deucalion, it does. Open the lid. I'm so tired of being in here.

Deucalion

I will. But I must open it slowly because I don't know where we are.

Pyrrha

Oh, look! We are above the water but see all the broken boards and turned over boats going by.

Deucalion

Let's get out and thank the gods for our safety. I will help you.

Pyrrha

Thank you. Oh, the ground feels so good to touch. Thank you, gods, for taking care of Deucalion and me. We are so grateful.

Deucalion

Look--the flood waters are going down. Zeus must be glad that we thanked him.

Pyrrha

I am sure you are right, Deucalion. Let's walk around and see if we can find anyone else alive besides us.

Deucalion

That's a good idea.

Narrator

Pyrrha and Deucalion searched and searched but found no one else on earth. They were very unhappy about this, and so when they came to a temple they knelt down and asked the gods what they could do to bring life back to earth. A voice answered.

Voice from the Temple

Walk away from this temple and throw the bones of your mother over your shoulders.

Deucalion

How can we do that? Our mothers are buried far away from here.

Pyrrha

And besides that, it is a bad thing to dig up someone's grave.

Deucalion

Wait a minute. Our mother now is the earth! That must be the mother the voice spoke of.

Pyrrha

And look--these rocks must be her bones. Quick, let us take some rocks and as we walk along, drop them over our shoulders.

Deucalion

Wonderful idea! Let's do it and see what happens.

Narrator

And that is just what Pyrrha and Deucalion did. As each stone hit the ground, it turned into a person. The ones Pyrrha dropped became women and the ones Deucalion dropped became men. These new men and women then became a new race of people on the earth.

DEUCALION AND THE FLOOD

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To note scene divisions.
4. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(Each actor can read the questions pertaining to his part and answer them to himself.)

Zeus:

Zeus is the father of all the gods in Greek mythology. How would he walk that would help show how powerful he is? What might his voice sound like?

Why is he angry with the people on earth?

Why does he disguise himself? What can you do to show you have disguised yourself?

Why is he about to destroy the people with a thunderbolt? Why doesn't he throw it?

Hera:

Hera is the wife of Zeus. Does she seem concerned about what is happening to people?

What do you think she looks like?

First Man and Second Man:

Why are they so rude to the old man?

How can you make their voices sound as mean as the words they say? Have you ever felt mean?

Woman:

How does she feel toward the old man?

Is she as mean in her own way, as the men were in their way?

What does she look like and what does her voice sound like?

How would you feel if someone spoke to you like she does to the old man?

Athena:

Athena is a goddess. Why does she stop Zeus from throwing the thunderbolt?

Prometheus:

Why does Prometheus want Deucalion and Pyrrha to be saved?

Deucalion and Pyrrha:

How would you feel if you were locked in a box for nine days and nights? What would your muscles feel like?

How can you talk so that it sounds like you might be in a box?

How would you feel when you got out?

What did Deucalion and Pyrrha do when they got out?

How did they feel toward the gods? How do you know?

STAGING CONSIDERATIONS:

Keep the audience in mind when you solve the following problems:

There are several different scenes in this play. One way to know when a new scene starts is to note that it occurs in a different place. It is important that the audience does not have to wait while some people leave the stage and others come on. How can you get the actors in their places quickly, so that the action of the play doesn't stop?

Is there something Zeus can use to help him disguise himself?

How can you make it seem that Deucalion and Pyrrha are in a box?

Would it be better to use props for the rocks, or to let Deucalion and Pyrrha pantomime throwing them over their shoulders?

If you have a costume box, can you use costumes to show the difference between the gods and the people?

DISCUSSION:

(Teacher: After the play, you might want to ask the entire class questions about the play. The following are only examples.)

1. (They may be interested in comparing this play to the story of Noah and the Ark.)

2. Do you think Zeus was right to be angry with people and try to get rid of them all?

3. What part of the play did you like best?

4. Do you think there are people today who would act as mean as the people in the play acted toward the old man?

THE CONTEST

Characters

Narrator
Arachne
Athena and Old Woman (same person)
First Woman
Second Woman
Third Woman
First Man
Second Man
Boy
Grandmother

This play is based on the Greek myth of Arachne and Athena. It was a way to explain the origin of the spider. The children should be familiar with this myth from their work with the literature strand. If not, perhaps a few words would be in order to explain that the early Greeks believed in many gods and goddesses, who, though they had supernatural powers, often behaved like mortal men and women.

THE CONTEST

Narrator

Long ago in Greece, there lived a girl who who was a marvellously skillful weaver of cloth. Her name was Arachne. She came from a small town. She was not beautiful or wealthy but everyone knew about her because she made such wonderful cloth. No one had ever seen cloth like it before. People came from far and wide to watch her weave the glorious colored threads. A group of such people are now gathered around Arachne watching her work.

First Woman

Look! Such skill! Her fingers move so quickly it is hard to keep your eyes on them.

Second Woman

Yes. And see how even and smooth each line of weaving is.

First Woman

I wonder how she is able to do it. It almost seems like some kind of magic.

First Man

I think it is magic. Magic taught to her by the goddess Athena. Athena knows everything. Only she could have taught Arachne how to weave like this.

Second Woman

Yes, yes, that's right. Who else could have taught her?

Arachne (angrily)

I heard what you said. I have stopped my work to make it clear to you that no one taught me how to do this weaving but myself.

Second Man

That's hard to believe! How did you do it? No one else has been able to weave so well. What is your secret?

Arachne

My secret is hard work! I have practiced weaving from early morning until late at night, day after day after day! I never had time to stand around like you people do! I can weave every bit as well as Athena ever thought of weaving. Better in fact! If Athena dared to come here, I would gladly match my skills against hers. You would soon see who is the better weaver.

(The people watching gasp and begin to talk quietly among themselves.)

First Woman

Did you hear that? What is she thinking of? It is very foolish to anger one of the gods. What if Athena hears her?

Second Woman

You are right! She may well be sorry for her bragging words.

Narrator

For many days Arachne repeated her boast of being able to win a weaving contest with Athena. One day when Arachne had finished boasting, an old, poor woman stepped forward to speak to her.

Old Woman

Silly girl! How could you claim to be as good as one of the goddesses at anything, let alone better? I am an old woman and I know many things. Take my advice and ask Athena to forgive you for your proud words. Be glad that you are the best mortal spinner and weaver anyone has ever seen.

Arachne

Never would I do what you say, you stupid old woman! What could you know! Look at you, so ugly and poor and old. You could probably never do anything by yourself, and how dare you criticize me! Besides, Athena would never come. She would be afraid to match her skill against mine!

Old Woman

(Stands straight, head and shoulders back, changes voice to that of Athena)

Oh really? Look closely at me.

Second Man

Look, look - She's not an old woman any more. She's changed! She's Athena, the goddess of Wisdom!

Third Woman

Quickly, get to your knees everyone. We mustn't offend her.

Athena

Well, Arachne. I am here. Do you still challenge me?

Arachne

Of course! I am not afraid of your ability.

Narrator

Arachne led Athena to a loom and gave her a great pile of beautifully colored threads to use in her weaving. Then Arachne went to her own loom. It became very quiet in the room as both weavers worked quickly and skillfully. The only talking was the soft voice of a little boy as he explained to his blind grandmother what was happening.

Grandmother

What is happening? Tell me. Can you see what Athena is weaving?

Boy

Yes, grandmother, yes. She is working so quickly she is almost finished. It is a picture about the gods and goddesses. Athena herself in in the middle.

Grandmother (excitedly)

Go on. Go on. What else is in the picture?

Third Woman

Old lady, your grandson is too young to know that Athena has woven four scenes in the corners of the picture to show the terrible things that happen to mortals who try to win contests with gods.

Grandmother

Oh my! Poor Arachne.

Boy

Athena has finished, grandmother. Now she is going over to watch Arachne. I will try to see what Arachne is weaving. My, she seems angry. I think she is mad because Athena finished her weaving first.

Narrator

The little boy saw and reported to his grandmother that the picture Arachne wove on her loom was of the evil things that the gods and goddesses had done in the past. Oh, what rash things pride can make us do! Naturally Athena was very angry when she saw the picture.

Athena

How dare you insult the gods! I will destroy your work.

(Athena rips the cloth in half and strikes Arachne across the face.)

Arachne

I will kill myself before I will let you hit me again. Here is a rope. I'll hang myself now!

Athena

Oh no, you won't. That would be too easy. As I touch both you and your rope, you will not die but live on. You will spin forever and ever, and men will know what happens to those who think they can defeat Athena.

Narrator

At Athena's touch, Arachne began to shrivel up. Her legs grew tiny and thin. She slowly turned into a dusty brown spider on a slender thread. Legend says that all spiders are descendants of Arachne. The next time you see a spider, watch him spinning his web and remember the contest of long ago.

THE CONTEST

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(Each actor can read the questions about his part and answer them to himself.)

Old Woman and Athena:

How can you make your voice and posture seem like those of an old woman?

How will you change your voice and posture when you change into Athena?

Why do you suppose Athena pretended she was an old woman when she first spoke to Arachne?

How can you make it seem as if you are weaving?

Why is Athena angry when she sees what Arachne has woven? Have you ever been so angry you felt like hitting someone?

How can you make it seem as if you are hitting Arachne in the face without really touching her?

Arachne:

Why is Arachne angry at what the man and the women say in the first part of the play?

Would you like Arachne for a friend? Why or why not?

Is Arachne afraid when she sees Athena?

How can you make it seem as if you are weaving?

How does Arachne feel when Athena hits her? What can you do to make it seem as if you were hit in the face?

What will you do to make it seem as if you are turning into a spider?

All the other characters:

Why were all the people watching Arachne weave?

Who are these people and where did they come from? (Each actor should decide exactly who he is and what he looks like.)

Would they ever dare talk like Arachne does? How do they feel about Athena?

What do you suppose they do when Athena and Arachne have their fight?

What do they do when Arachne begins to turn into a spider?

STAGING CONSIDERATIONS:

Keep the audience in mind when you solve the following problems:

Where can all the people stand while they watch Arachne weave, so that their backs are not facing the audience?

Where would be a good place for the grandmother to sit, so that the little boy can move back and forth between the looms and his grandmother to tell her what is happening?

Where will the two looms be placed? Could you pretend a chair is a loom?

Rehearse Athena's hitting Arachne, so that it looks real.

Where can the narrator stand, so that he can see the action of the play and speak to the audience?

DISCUSSION:

(Teacher: After the play you might want to ask the entire class questions about the play. The following are only a few examples.)

1. How would you describe the character of Arachne? Was she someone you would like for a friend?

2. Have you ever wished you could change someone into something else? Why do you sometimes wish that?

3. What part of the play did you like best?